

seemed immune to blackmail or black eyes, the twin hazards of the point of pride with him to be more reckless and full of effrontery than any competitor. But it was his pride to be a notable friend with a keen sense of what friendship meant—a confident, a willing adviser, who would he shove any petty enviousness or conceit.

This was the Cambridge undergraduate whom Gwynne Rees, as a newly elected Fellow of All Souls, describes meeting in 1931. Mr Rees was the son of a well-known Calvinist Methodist minister and had come from Cardiff High School by a scholarship to New College. Staunchly heterosexual, he had a number of affairs as a young man, but none more edgy than his affair with Oxford. Oxford welcomed and wooed him, offered him friendship, prizes and the most prestigious of fellowships; but he was never entirely won over. Elizabeth Bowen, describing in *The Death of the Heart*, the impact of Oxford upon a character from somewhat the same background, wrote: "Edie was taken up, played up, played about with, taken down, left alone, finally sent down for no idiotic reason." Mr Rees escaped some of these processes and in the end sent himself down by resigning his All Souls fellowship, preferring to live the more mundane, exacting and precarious life of London journalism. He was not to be seduced by the academic embrace: he found Oxford too frivolous, too dominated by the upper-middle classes and too insulated from what was an admirable presence, not shared by his mentors, he judged to be the issue of the times—the convulsion of the capitalist world in the epidemic of the Depression and the disease in the shape of fascism which it caught during its weakness.

In being a communist sympathizer Mr Rees was characteristic of much that was most ardent and high-minded in his generation, and it is easy to see why he was attracted to Guy Burgess. But almost at once his now friend became shrouded in mystery. Burgess ostentatiously broke with his communist past, became secretary to an extreme right-wing politician, who shared his sexual tastes and, sprightly as ever, began to peddle some sophisticated quasi-fascist notions of power politics. By 1935, however, he seemed to be back on a left-wing tack from which he was never again to be deflected. He remained a man of mysteries: the curious and extremely varied company he kept; the wildness of his drinking; the secret assignments which filled all his holidays abroad. Oddest of all was the time in 1937 when Burgess told Mr Rees that he was in fact a Communist agent and tried to recruit him. Why else, Burgess asked him, should he have suddenly disengaged from the Party before going underground? Why else should he have borne the contempt of those whom he most admired—the open supporters of the left—at the time of his cover-story? But Mr Rees declined to swallow the bait; principally, as he says, because he could not take Burgess as an entirely serious character.

A King in Bohemia

Nobody could. Mr Rees's portrait of Guy Burgess in *A Chapter of Accidents* is a triumph. The ineluctable nature of his behaviour is always seen in the light of the analysis needed to explain it, and the description of his mounting bewilderment, amusement, anxiety and exasperation which it provoked in Mr Rees is masterly. Burgess was a King in Bohemia. He used to cook in a heavy iron saucepan a thick grey gruel compounded of "porridge, kippers, bacon, garlic, onions and anything else that may have been lying about in the kitchen," a dish which sustained him "over each weekend. Chewing, raw, garlic was only one of his minor social disabilities: in his Foreign Office days a minute was circulated requiring him to diet.

Perhaps it would have taken too

long to describe in full the shambles of his Bond Street flat. There he used to keep a slice of bacon hanging on a string outside the window which was hauled up when he needed to hack off a slice, and was then convulsed again to utter space. Grime covered everything. Every table, lampshade, sheet and blanket was scarred with burns, the stigmata of so many drunken evenings. The bath had no plug; in its place was a sock, once white but now dark grey with dirt, into which a squash ball had been thrust. Screams rent the air at night in the building because his flat was sandwiched between two others inhabited by prostitutes; but it was a moot point whether the traffic in and out of their rooms was any heavier than that in and out of his.

His habits were filthy, going far beyond those of negligent bachelors: in his Foreign Office days he was often sudden and sweaty. Maurice Bowra in a characteristic vigorous phrase used to complain that he had "shit in his finger-nails and cock-cheese behind the ears". Even Evelyn Waugh's imagination did not dare to create such a monster of improbability. How was it possible to believe that such a person had the self-control to be a spy? Was it not more natural to assume that his mysterious comings and goings, his odd but impressive contacts in politics, and his self-confident assurance that he was in the know were clouds in a dream world in which he lived?

And yet he was a spy; and the suspense which Mr Rees creates as he tells the story of his relationship with Guy Burgess is gripping: it developed so that Burgess became godfather to his twin children, how he kept on going back to that evening when Burgess declared he was an agent, how every time he began to ask himself—for since the Nazi-Soviet pact Mr Rees had turned strongly against the communist cause—whether he ought to convey his suspicions to someone; and then some new grotesque episode (which seemed in no way to disturb the confidence of his superior) persuaded Mr Rees that his fears were foolish. Eventually there came the final telephone call to his wife from Burgess, the disappearance, and then the discovery that the suspicion which had gnawed at his mind for so long was true.

The suspense is all the more telling because his relationship with Burgess still continued. Like a ghost the invisible Burgess loomed over him, haunting him and becoming an obsession in personal catastrophe for Mr Rees. By this time Mr Rees, a victim of his own romantic temperament, had decided unwise to return to his own people. He had accepted an invitation to become Principal of University College, Aberystwyth, the town of his birth where he had spent his early childhood. It was a community still dominated in the mid-1950s by the spirit of the primitive Methodism of his father and by the narrow manifestations of Welsh nationalism. The Students' Union was not allowed to have a bar; and the atmosphere instead of being intellectually stimulating was too often of an insufferable gentility, so that the Principal and his wife felt close to the students who for all their naivety and clumsiness cared about learning and knowledge. Suddenly one February day in 1956 Mr Rees heard the news that Burgess and Maclean had given a press conference in Moscow, the first firm indication that they were there nearly five years since their flight.

At this point Mr Rees lost his head, and his obsession destroyed him. He sat down and wrote an indictment not only of Burgess, but of his friends, and in particular all those friends who were in high places or had been in the security service during the war. His literary agent did what agents are supposed to do: he got the best price for the articles from *The People*, part of the contract being the horrifying stipulation that the newspaper should be entitled to re-write the material. Mr Rees instantly agreed to this condition. The articles contained the material used in this book but they

were also a call for action. They declared that Burgess had blackmailed people to obtain secrets; that he was protected by his homosexual friends in M15, and that his behaviour had been scandalous for so long that he should have been expelled from the service on several occasions. Some were mentioned by name as associates of Burgess, others were easily identifiable; and the last article closed with a plea to "mot out the traitors in our midst since it was certain that Burgess and Maclean were not the only people in positions of trust who had been recruited into the Soviet spy ring.

Victim of the blast

The explosion detonated by these articles was atomic; but the blast walls of the Establishment are so cunningly constructed that the person who was most hideously wounded was Mr Rees himself. With some notable exceptions, such as John Sparrow, his Oxford friends rounded on him. Maurice Bowra wrote to suggest that he should plant Judas trees round the playing fields; and when a London literary lady cancelled an invitation to dinner, he realized that he was no longer, as he puts it, *salonfähig*. His friends took the line that to start a witch-hunt five years after the birds had flown was inexhaustible, and they put it about that Mr Rees, fearful that Burgess would make some malicious and false statement about him, had made the error of trying to get in first and denounce his former friend.

Meanwhile his punitive opponents at Aberystwyth realized that their chance had come. Checked at first, they finally succeeded in getting a court of inquiry into their Principal's behaviour set up. The committee's report was so hostile but so palpably unable to find misdemeanours in Mr Rees's conduct at Aberystwyth that the council refused to endorse it. But the damage was done. Mr Rees, who until then had refused to resign, believed that he could no longer work there profitably. He was now forty-five, homeless, jobless and with the hiss of the world in his ears; and a month later he was knocked over and dragged by his injuries and spent months in hospital. That was the end of the chapter of accidents.

Mr Rees is not as personal in his book as he was in his newspaper articles: most of the references to people are discreet, and he mentions few names. But he is unrepentant. For him it is still scandalous that M15 was unable to identify Burgess, Maclean and Philby; scandalous that, the first two having fled, a far-reaching inquiry was not set on foot at once; scandalous that the Establishment closed its ranks although the existence of a Burgess within its most sacred precincts confronted all it stands for.

Yet Mr Rees's self-justification is the weakest part of the book. Even if we think of *A Chapter of Accidents* purely as a tale, he has made the same mistake in craftsmanship which Joe Ackerley made when he wrote about his father. The mistake was to write primarily about himself instead of about the situation.

Ackerley did not see that he had a situation shaped like an hourglass: himself the pursuer of guardians, he discovers in the end that his father owed his rise in the world to a chance encounter when as a guardman he was picked up by a well-to-do homosexual who bought him out of the Life Guards and made him his companion. Ackerley ruled what could have been a miniature work of art by self-complacency. Mr Rees is stoical, not chrysome. But the centre of this book should not have been himself. It should have been the calamity of his relationship with Burgess. Some father and his childhood, but his book should not have taken the form of an autobiography.

Mr Rees does indeed explain his conduct in 1956 in terms of his relationship to Guy Burgess. He

believes that they were drawn together by Burgess's indictment of the etiolated English ruling class and intelligentsia, which struck a chord in Mr Rees's Welsh heart. The new elite after the war were not much better. They were perhaps more humane, progressive and enlightened, but where were the rough-hewn qualities they needed? When wrestling with the problem of whether to denounce Burgess to M15, having been told he had disappeared, Mr Rees consulted a close friend who reminded him of E. M. Forster's dictum that if a choice had to be made between betraying one's country or one's friend, he hoped he would have the guts to betray the country.

Mr Rees protested that this was a false dichotomy: one's country was a dense nexus of social relationships of which loyalty to one person formed only a single strand. The police, but unenthusiastic reception by M15, when finally he decided that he must voice his suspicions about Burgess, heightened his conviction that the authorities were anxious only to hush the matter up, horrified that two upper-class officials were traitors, but unable to grasp that there might be dozens of other traitors within the old-boy network. Mr Rees had been offered in his disquiet, as it were, a cup of tea. But, like Suk's hishop, he was out for blood not tea.

Yet there are two reasons why this explanation is unsatisfactory. Perhaps Oxford had a more penetrating influence on Mr Rees than he will allow. Certainly by his own account he appears to have behaved in his various positions exactly in the way which he accuses a member of that intelligentsia which he disdains to have behaved. After the war he became a director in an engineering business, the great attraction being that it gave him ample time for writing. Not a very dynamic approach to industry.

In 1952 he became Estates Director of All Souls, which owned thirty thousand acres of agricultural land. Did he take steps to move the investments out of land and into equities to take advantage of the great equities boom during the decade? He did not. Instead he was impressed by the "ancient wisdom" of Lord Brand of Llanarth, at that time one of the least aggressive and most stuffy of merchant banks, who declared that if equities had existed in the Middle Ages, no Oxford college would have survived. Not the reaction one might expect from someone who believed that Britain's economy had been paralysed by such ancient wisdom.

Nor for that matter did he apparently question what All Souls should do with its wealth—a question which became acutely embarrassing at the time of the Franks Commission. No one can doubt that at Aberystwyth he was a liberal humane Principal with the interests of his students at heart, who brought to them some of the blessings of the Oxford tutorial system. But he does not appear to have had any other ideas about higher education: all the more strange since, on the ground again, he has in recent years flayed the new universities for being liberal arts colleges. (Instead of business needs of a technological society. He was, in fact, as fine a flower of his way, as Warden Sparrow and Warden Hampshire.

The second reason is concerned with democracy and the rule of law. Mr Rees is correct in saying that British security was slow to react to the implications of the Fuhrer and Hiss cases and to introduce positive vetting. Western intelligence was always more susceptible to penetration when it switched during the war from thwarting communism to subverting fascism, in the course of which communist sympathizers almost inevitably had to be employed, some of whom proved to be lethal. He is surely right to criticize the Foreign Service for retaining Burgess and Maclean after their scandalous drunken bouts. But is he right to be incredulous? Civil servants are protected from dismissal by processes minutely laid down in Eschadops in order to protect them

against the venom of their or a mere dislike of them. This again is a British freedom. It was often in heavy and aggressive Philby certainly being among them. Lower down the scale there were the steady, unstable, rill-rall among Guy Burgess, with his Old Man ties and the appearance of someone who had just stepped off the Golden Arrow after a night in the de Lappe, was one.

Yet in the end Burgess emerges as more sympathetic figure than a cartoon brutalized by drink; or a Philby, whom Graham Greene compared to a Jesuit living in Elizabethan England. He nursed the long romance which he had with communism, he used to declare that Stalin was genuinely tolerant of homosexuals. Unlikely as it seems, he was a more sympathetic figure than a cartoon brutalized by drink; or a Philby, whom Graham Greene compared to a Jesuit living in Elizabethan England. He nursed the long romance which he had with communism, he used to declare that Stalin was genuinely tolerant of homosexuals. Unlikely as it seems, he was a more sympathetic figure than a cartoon brutalized by drink; or a Philby, whom Graham Greene compared to a Jesuit living in Elizabethan England. He nursed the long romance which he had with communism, he used to declare that Stalin was genuinely tolerant of homosexuals. 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The men in khaki struggling in Northern Ireland against the proponents of the green have received more publicity for their actions than for their thoughts. This is hardly surprising, especially since the British Army has over the past quarter of a century been less involved in working out theories of counter-insurgency than its French and American counterparts. Now there is a book which gives a clue to the ideas of those who have had to deal with insurrections in Malaya, Palestine, Kenya, Cyprus, Aden, and, of course, Northern Ireland.

Frank Kitson has served in many military operations in Britain's imperial outposts, and he is now involved in the present operation in Northern Ireland. *Low Intensity Operations* is specifically directed towards the British Army and the kind of problems it is facing or likely to face. A foreword by Sir Michael Carver, Chief of the General Staff, states that this book "is written for the soldier of today to help him prepare for the operations of tomorrow". The semi-official aspect of the book is underlined by the fact that the copyright is in the name of Her Majesty's Stationery Office, though it is not the publisher. And while the book is of course the personal statement of its author, it articulates a number of assumptions which are widely shared by British officers.

The subtitle is "Subversion, Insurgency, Peace-keeping", three words much used by Army officers and which themselves convey a good deal about current attitudes. Now that conspiracy theories of politics are out of fashion, the idea of subversion has in some degree taken their place. It is defined by Brigadier Kitson as "all measures short of the use of armed force taken by one section of the people of a country to overthrow those governing the country at the time, or to force them to do things which they do not want to do". Brigadier Kitson does not tell us whether he considers subversion an adequate term to describe the activities of, say, the Southern Rhodesian Union Congress, or for that matter the local councillors who want to give schoolchildren free milk. The problem is not merely a semantic one. Such challenges to government, even if they are coercive, cannot necessarily be regarded as being subversive: they may even in some cases be based on a desire to preserve an exist-

The book answer to the guerrillas

FRANK KITSON:
Low Intensity Operations
208pp. Faber and Faber. £3.

The term "subversion", while being of limited value as a category of political action, is often revealing of the assumptions of those who use it. It suggests that the existing order is virtually synonymous with the existing government, and that any attempt to change or coerce the latter is alien to the system. This doctrine has its positive side, in removing the justification for a military coup d'état; but its negative side is an authoritarian and uncomprehending attitude to any forceful opposition to government. The distinctions between different forms of "subversion", different causes, and different backgrounds get blurred or ignored. Subversion is too easily equated with enemy activity, treachery, and communism.

Brigadier Kitson stresses the role of the communist powers in spreading subversive ideas. But there is another aspect to the way in which the means of mass communication are being used, which concerns the general conditioning of people throughout the world to accept subversive ideas so that they will act in them when the time is ripe. A very large contribution in this direction is made by Russia in her efforts to spread communism, via quantities of books, pamphlets and magazines being used in addition to an extensive broadcasting programme. Other countries involved in similar act-

ions include China, Cuba and Egypt. Or, one might add, Great Britain, the United States, and Tanzania. These countries, after all, spend a lot of money on propaganda, including foreign broadcasts. But Brigadier Kitson gives no hint that "subversion" in one form or another is practised by a huge variety of states, including those of the West. Nor does he mention that the European states which voice the most persistent and deep-rooted fears of foreign subversion are those of Eastern, not Western, Europe. No doubt Brigadier Kitson would say that the theory of foreign subversion is an inadequate explanation for unrest in the Soviet Empire. But this does not answer the question whether it is any more adequate applied to other areas.

One of the central weaknesses of almost all theories of counter-insurgency is that they are based on too much generalization. Great tactical schemes are devised for wholesale application in different parts of the world. Countries are regarded too often as mere abstracts, too seldom as unique and complex organisms with their own histories, geographies, economic and social structures, and political conceptions. Yet it is these factors which best explain why guerrilla warfare succeeds in some places and fails in others. If Che Guevara was wrong to think that Bolivia was another Cuba—an error which Castro has now implicitly admitted—the counter-insurgents were no less wrong to think that Vietnam was another Malaya. Brigadier Kitson does not point out clearly enough the danger of concentrating on tactics rather than on the conditions and causes of insurgency.

Indeed, there is almost nothing which offers a convincing explanation of the underlying causes of guerrilla warfare in the past quarter of a century. There is a brief discussion, but it avoids reference to many of the most interesting theories and authorities. Even McNamara's Montreal speech in 1966, in which a clear connexion between poverty and violent upheaval was demonstrated, is ignored. Perhaps McNamara is too much of a Marxist for Brigadier Kitson's taste. But in an earlier age an army officer had no difficulty in prefacing a similar book with a clear explanation of why the army was constantly getting entangled in limited operations. In 1899 Her Majesty's Stationery Office published a huge manual by Major Caldwell entitled *Small Wars: Their Principles and Practice*. This reflected the military ideas of its time as surely as *Low Intensity Operations* reflects those of today. But at least Caldwell stored off with a clear and plausible explanation of the causes of small wars, an explanation more concrete and more comprehensive than Brigadier Kitson's modish reliance on the notion of "subversion". Caldwell said:

"Small wars are a heritage of extended empire, a certain epilogue to the progress of civilization, and the type of war which has been the most common since the dawn of the present time. Conquerors of old penetrated into the unknown encountered races with strange and unconventional military methods and tried them down, seizing their territory, robbing and murdering, followed by disputes and quarrels with tribes on the borders of the districts over which they were in charge."

of the original campaign of conquest sprang further wars, and all were venacious, desultory, and harassing. And the history of those operations repeats itself in the small wars of today.

With some modifications to take into account guerrilla war in developed societies, this theory is still applicable, and the language in which it is expressed is itself a model of elegance and clarity. But no such clear explanation emerges from Brigadier Kitson's less robust prose. The lack of connexion between political context and military tactics is most obvious in the occasional passing references to the American involvement in Vietnam. He states that "the United States is well ahead of Britain in its thinking on the overall direction of counter-insurgency and counter-subversive operations", but he does not explain why American ideas have proved so persistently wrong in Vietnam. He is equally uncritical of the French theorists of counter-insurgency, whose view of ideology plus tactics was brilliantly criticized by Peter Paret in *French Revolutionary Warfare*—a book, incidentally, ignored by Brigadier Kitson.

Despite the inadequate attention given to the political context, some of Brigadier Kitson's tactical analysis of the problems of counter-insurgency is interesting. He emphasizes that without good information it is impossible to find the guerrillas—and this has of course been at the heart of almost all of British Army's activities in Northern Ireland. Brigadier Kitson differs from many of his American counterparts in being more interested in intelligence than in new weapons and new technological devices.

There are places where Brigadier Kitson, like many army officers today, is too sanguine about the effect of using the army in restore order. He refers to the possibility that widespread disorders might occur in Britain, and suggests that "the army would be required to restore the situation rapidly". The idea that the army could restore such a situation rapidly is surely mistaken and dangerous. If people think there is an instant solution they will be tempted to use it; and they will almost certainly fail to achieve rapid success. The history of army actions against disorder is a history of long, embittered struggles, lasting for years on end, in which social divisions are exacerbated as often as they are controlled.

Northern Ireland itself is of course proving to be a case in point. There are persuasive arguments for the presence of the British Army, and even expressed support for the army's presence and conduct there. But it cannot be claimed that the army has provided an improvement in the situation. Any army is bound to make enemies as soon as it is involved in a conflict: it is bound to make mistakes, and to cause misunderstandings. The open use of force in society always causes deep emotional reactions, and these are not conducive to order.

This is not to dispute that there have been successful peace-keeping operations in which armies, usually acting with some kind of consent from both parties to a dispute, have succeeded in dampening down a conflict. The UN operation in Cyprus is a good example, and Brigadier Kit-

son devotes a good deal of space to peace-keeping as well as to counter-insurgency. He is surely right to point out that soldiers are trained too much to fight and too little to temper them, and that later may be as important as former.

But "peace-keeping" can be a euphemism for actions which have been described in other ways. There has been recent criticism of the concept of "peace-keeping" on grounds that it involves actually bottling up of a conflict, the concealed support of one in a conflict against the other. Brigadier Kitson blandly ignores this argument, and lays himself out to criticize American action in the Dominican Republic in 1965 as a "peace-keeping operation". If it was that, the Soviet intervention in Czechoslovakia in 1968 was a peace-keeping operation as well.

At several points, indeed, language used by Brigadier Kitson is disturbing. He seems to be for granted that the aim of subversion and counter-insurgency "is to eliminate the subversive and its unnamed and unnamed partners" and to "destroy the subversive movement utterly".

It suggests that so final an outcome is seldom achieved. In all the cases where the British Army has been involved since 1945, even guerrilla movements have been in some form. Despite all the recent army statements in Northern Ireland have indicated that it is not just the suppression of activities, but the actual elimination of the IRA. This is an unrealistic aim, not least because the IRA can always find a safe haven in Eire, or even America, and it could bide its time and wait for better days. To proclaim aim of eliminating the IRA is only unrealistic but also untrue: many people throughout Ireland are part of their history, their identity. Brigadier Kitson's Manichean framework leaves little room for such distinctions.

There are many other points in *Low Intensity Operations* which are open to criticism. There are some persistent mispellings of names and the style is cluttered. Perhaps the most important omission, however, since it may easily pass unnoticed, is the lack of attention to the national legal context of counter-insurgency operations. The Geneva conventions of 1949, which parts of which are explicitly mentioned, and which Britain has signed and which is deplorable, at least because the greatest controversies tend to arise precisely at the points where military action and legal provision intersect. The customs of internment in Northern Ireland, like the shootings at Bloody Sunday in 1972, are a case in point. The British Army in general provides its officers with too little expert instruction on international legal problems, and they inevitably encounter, in respect, as in so many others, the deficiencies of current British military thought on this difficult and complex subject.

Victor L. Tappé's *Monarchy and the Peoples of Danube*, reviewed in front-page article (April 9, 1970), now appears in an English translation by Stephen Hardman (Pall Mall £4.75). It is a survey of the Central European of the Habsburgs... as an attempt to present the main trends in general reader, and to interpret the best work of both Western and Eastern scholars, the book is highly praised. The collapse of the Habsburgs (1727) Macdonald is by Z. A. B. Zeman, whose essay is made to meander between the times' famous captioned 'Habsburgs' of Robert Musil are reproduced the same page, one of them purporting to be 'Arnold Schoenberg (there was a slight resemblance to the famous poster for Kokoschka's play, *Mörder, Liebes-der-Frauen*, is described for an art exhibition in Vienna.



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A Brighter Sun
215pp. £1.50 (paperback, 65p). Longman Caribbean.
Those Who Eat the Casuarina
182pp. Davis-Poynter. £2.

George Lamming and Samuel Selvon belong to that wave of West Indian writers who came to London in the early 1950s. The wave really was a wave—before that period West Indian fiction did have an existence, but in the 1950s it seemed all of a sudden that every bright young man from the colony was heading for London with a typewriter in his luggage. One of the heroes of this efflorescence was George Lamming, who is perhaps best known for a fictional autobiography of his childhood in Barbados, *In the Castle of My Skin*, which was published in 1952.

In his collection of essays *The Pleasures of Exile* (1960) Mr Lamming wrote:

It is Shakespeare's capacity for experience which leads me to feel that *The Tempest* was also prophetic of a political future which is our present. Moreover, the circumstances of my life, both as a colonist and exiled descendant of Caliban in the twentieth century, is an example of that prophecy.

And:
My subject is the migration of the West Indian writer, as colonial and exile, from his native kingdom, once inhabited by Caliban, to the tempestuous island of Prospero's and his language.

His subject has not changed. *Water with Berries*, breaking a silence of nearly twelve years, resumes his twin obsession with exile and the themes of *The Tempest*—obsessions which resurface here as a kind of mythic backdrop to the central action.

For three West Indian artists—a painter, a composer and an actor—exile in London has reached its debilitating climax. The trio's energies, creative and emotional, are depleted. Self-hatred and despair are in the air. Teeton has decided to give up painting and return to San Cristobal to devote himself to the cause of revolution.

Derek, after the fleeting glories of a Stratford season as Othello, has been reduced to the inert distinction of playing a corpse found on a park bench. Roger, falsely accusing Nicole, his white American wife, of infidelity, is driving her to suicide. Simultaneously, the strange history unfolds of the woman Teeton meets one dark night on Hampstead Heath and we begin to recognize in her the features of Miranda, Prospero's daughter. When Nicole chooses Teeton's room in which to kill herself, his over-protective landlady persuades him to bury the body at the bottom of the garden to avoid scandal. The pair then flee to a storm-racked island in the Orkneys.

It is at this point that Mr Lamming's obsession with *The Tempest* as an allegory of colonialism takes full charge. In his version no one, least of all Miranda, lives happily ever after. Brutally ravished by the descendants of Caliban, she is a syphilis where who spreads her bounty free of charge on Hampstead Heath. All that remains in the children of both Prospero and Caliban are acts of mindless violence: arson, rape, murder and suicide.

Mr Lamming writes very well, but *Water with Berries* does not entirely convince either as a study of the pains of exile, or as an allegory of colonialism. The book flounders between realism and fantasy. The rich resources of the writer's language are frequently dissipated in a thinness of content: too many words chasing too few thoughts.

As for the melodrama of Mr Lamming's *Tempest* myth, it tells us nothing new. Its message has been preached from Havana to Port of

Spain: that colonialism was not nice. Surely we, and the talented George Lamming, have progressed beyond that simplistic formulation.

It was Mr Lamming who described Samuel Selvon as the most important "folk poet" the British Caribbean has yet produced. *A Brighter Sun*, Mr Selvon's first and probably best novel, appeared in 1952 and it is welcome to see it in this new edition. It is a simple account of life in a Trinidadian village during the Second World War. Indeed, it is not so much a novel as a series of portraits loosely strung together. Selvon recreates with an impressive accuracy the feel of the place, and the passage of the seasons, though his tendency to explain every unfamiliar term to the foreign reader can irritate irritatingly.

Unhappily, the same welcome cannot be extended to his latest book. *Those Who Eat the Casuarina* is a thoroughly unpleasant and disappointing piece of work, riddled with every cliché of cheap romantic fiction. Garry Johnson (the names are symptomatic) arrives from England on a visit to his fellow-countryman Roger Franklin, who runs a cacao estate. Johnson is "stunned and dispossessed" when he sets eyes on Sarojini whose face "radiated a light such as he had never seen in the face of any woman before". Within minutes our hero is ensconced in the bush with his tropical Helen. The Obasan-man foretells trouble but Garry is too stunned and dispossessed to bother with him. In any case, European-style, he has a piece of shrapnel lodged in his brain which may kill him at any moment. The tone of the whole thing is conveniently summed up by the estate owner's meditation on his Indian foreman, Prekash:

Roger, desiring his superiority to be maintained, still hated Prekash's servile attitude: he was always trying to make him feel at ease, to soothe the transition from colony to independent country, but it was a slow job.

First principles

PIERS ANTHONY:
Var the Stick
191pp. Faber and Faber. £1.95.

It is difficult, for a time, to know just how seriously to take Piers Anthony's novel. Initially it takes a fairly traditional line for science fantasy, setting us down in a post-bomb era when most of America is radioactive desert and the survivors have reverted to a tribal culture which treats as myth the vague stories of life before the holocaust. Supreme ruler of the tribes is The Nameless One, a man of almost insuperable strength, who is called in by a tribal chief to track down an elusive beast which is raiding his crops. The beast turns out to be a mutant boy who, once captured by The Nameless One, subsequently saves his captor's life and grows up under his protection. The boy—christened Var the Stick because of his prowess with that weapon—is picked to represent the tribes in a single combat during a war with the hostile inhabitants of the Under-ground. A nine-year-old girl, Soli, is sent out to fight him; and though she wields a pretty mean stick herself, they decide to pretend she has been defeated and then take off together into the wide polluted yonder, hotly pursued by the Nameless One who now believes Var to have killed his natural daughter.

Thus far, the book has recognizably taken the shape of a thriller pushed forward a couple of centuries for the sake of novelty; and for a time things proceed along these lines, with Var and Soli pitting themselves against lethal environments and savage strangers. Already, though, the alert reader will have performed a few double-takes. Character names for one thing, assume an increasingly ludicrous ring. Var the Stick, Jun the Librarian, Tyl of Two Weapons,

Jim the Gun—they begin to sound like figures from an intergalactic Productions version of *I, Jacob*. The reader's uncritical smile might well become a chuckle when Tyl insults Var by referring to him as Var the Stick; and Mr Anthony does seem undecided whether he should endow his characters with a speech appropriate to noble savages or a kind of residual slang—an indecision which leads to some uproarious juxtapositioning of the two styles. And by the time our deformed, scarcely civilized heroes and heroine are found doing battle with a rebellious, uncivilized minotaur, fighting off the Chinese Army, or commanding the Emperor's ear for their escape, even the most credulous reader should be keeling over with laughter, despite the nagging feeling that the author might have expected some more sober reaction.

MASON SMITH:
Everybody Knows and Nobody Cares
213pp. André Deutsch. £1.95.

Everybody Knows and Nobody Cares is a celebration of the open road, of people, of a life in general. The title is fatally ironic—not a cry of despair, but an appreciation of a free-wheeling life in which harmless if outlandish behaviour would meet with a permissive tolerance. The novel opens, though, on a note of repression. During a student demo, Ogden Jones, father of three, would-be novelist and student of long standing, jobs a leaf-gear canister back at the police line; it's enough to make him a marked man, and he decides to hit the road for a time, leaving his family until the fuss dies down.

What happens after that might seem, taken as a whole, to be pretty unsubstantial. Ogden leaves California and heads inland, bumming rides, listening to his beatificators' stories. He calls on his sister and brother-in-law en route, stops off now and then to do some fishing, and discovers a ranch in Wyoming which is the next best thing to Paradise. He also picks up—or, rather, is joined by—a girl,

Erin, on the road for less pressing reasons than Ogden, and happy to string along enjoying a relationship which has less to do with lust or commitment than liking and companionship.

For Ogden, then, there are the happily random, short-lived encounters with drivers and the mutually generous, if steadily deepening, involvement with Erin. The book lives, however, less in its descriptions of a life or that event, this or that place, than in its insistent enthusiasm for "out there" as opposed to "back here". In Mason Smith's telling the grass really can be greener, and the other side of the hill is reached by standing on the roadside and pointing a thumb in the right direction. True, there are times when the sheer sense of glee begins to cloy just a little: Erin's persistence "Oh wow" tends to leave her on the goody old of cuteness now and then; and Ogden's rapture at the sight of the great outdoors won't bring out the Boy Scout in everyone. But the sense of delight in travelling without a real destination, choosing for no real reason and giving without regret can be infectious at times; and between them, Smith and Jones make out a pretty good case for believing that happiness is possible, even to be expected.

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L'embrasure
219pp. 5.80fr.

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Limites du regard
124pp. 17fr.

Paris: Gallimard.

HERVE BAZIN:

Jour suivi de La poursuite d'Iris
153pp. Paris: Seuil. 15fr.

One feeds on Philippe Jaccotte's books with an unhurrying delight, in a state of constant, quiet surprise. *La Semblance* consists of *caquets* composed between 1954 and 1967, the first half of which were published by Peyot in 1963. As in his recent *Paysages avec figures obscures*, M Jaccotte meditates centrally on nature and his response to it, and on how poetry emerges from, or seals, that response. He writes to establish truth, convinced that beauty will be the result. His language must rhyme with what he perceives outside, and with what is discovered by his scrupulous, passionate attentiveness, and also with the emotion which the outside engenders in him. Imagination mimes nature and mind; natural objects and the poet's emotions brim together in words.

He creates a sense of wholeness from single, massive metaphors, and from the progressive enlargement of a small thing to a huge, as when snowflakes are seen as maple seeds, then as one seed falling on a village, and the moon appears finally as a white seed above winter branches. Antitheses also relate; they imply oneness by bringing together natural opposites.

Although he is drawn to defined and deep particulars, especially places and objects old and invested with presence, M Jaccotte also hums to what he calls the limitless, the "tout-nuit" whose breath is our animation. This meticulously precise writer welcomes the "exact expression" only when it "illuminates" and "opens this way," that is, speculative and metaphysical, but his metaphysics is grounded in a subtly textured awareness of fact.

Hence his desire—a profound development of Verlaine's "Art poétique"—for a poetry which continues limits and the limitless, the rigorous and the vague, so as to set off, by the clarity of an object within the near area of sight, the vastness of the unnamable.

Despite the natural impulse to relate, however, the meditation also recognizes conflict, for M Jaccotte's warmly affirmative sensibility is nevertheless exposed to what militates against life. The "tranquil authority of space" may disburden the self, there may even be notes in the writing of a quietistic contemplation: misery still encroaches. His humane and penetrative honesty forbids him at this point to follow so many other writers in "cheating", in excluding their knowledge of the world's suffering from their aesthetic order; it urges him to wish words to be "stripped by wretchedness", and to become themselves "pain".

One nearly always senses behind *La Semblance* such a dense responsiveness to nature that perceptions—especially of beautifully convincing correspondences—feelings and phrases are continually welling. There is much here to enjoy and to ponder, a great deal of human and literary wisdom, and not least an aesthetic in action which, though not without contradictions, offers practical answers to some of the real problems that poets face. The only regret is that the verse poems included do not match his own high standard. When he writes in prose, M Jaccotte is one of the best poets now working in France.

Jacques Dupin's *L'embrasure* is an edition of his collected poems, in which two new sequences: *La ligne de rupture* and *L'oubli*, are added to *Gravir* of 1963 and *L'embrasure* of 1969. His theme is the disorder of the world and of the self, their "illegibility", their unattainability. His poetry refuses not only the false harmonies dreamt up by laziness, but fear but also the facile creation, in words, of another order imaginable beyond. He writes to destroy continually, yet edification occurs in the very act of demolishing. Each poem is both a destruction and a permanently flawed construction, an attempt to reach "l'indivision dans le feu", a precarious and paradoxical balance.

The latest poems especially register the catastrophe wrought on the world, by their own brokenness. Their meaning is constantly attenuated, especially by the ambiguity and variability of their syntax. The text of *La ligne de rupture* is packed with silence, with looming white spaces on the page. Yet a sense of positive making emerges from the finely achieved hardness of the fragments, from the evidence throughout of tough and intricate performances of the mind.

The difficulty of the poems is up to a point necessary: they aggress against the reader precisely in his expectation that poetry should be as readable as his apparently readable world. It may be the very nature of M Dupin's poetic project, however, which makes the rewards of close attention rather less great than the labour expended.

Plainly anguished

DARIO BELLEZZA:

Invettive e licenze
134pp. Milan: Garzanti. L.1.800.

ANTONIO PORTA:

Metropolis
53pp. Milan: Feltrinelli. L.900.

GAETANO ARCANGELI:

Le Poésile
284pp. Milan: Mondadori. L.3.000.

It is a great pleasure to welcome the work of a young poet who belongs to no group, works to no set formula and does not need the help of a computer. Dario Bellezza rolls on his experience and his wit. That is not to say that he is divorced from his generation; far from it, he uses the living language of ordinary people to describe the most painful and tragic situations, misery and deprivation, solitude and non-fulfilment, the revolution that never arrives, rage and frustration, but always without compromise or conformity.

Invettive e licenze is full of stark surprises. Death is a young boy; sex is often shameful or squallid; masturbation jostles incest; the beast is always present. Many of Signor Bellezza's poems are judgments on himself, revealed to the reader not as conscious literary confessions, but usually in an open book. Often they resemble self-inflicted wounds.

Signor Bellezza draws little on the past. Most of his poems are short and stop dead suddenly as if they had been cut out arbitrarily from some sheet of memory and dangled over an abyss, to remain or flutter down. But he has his own sense of rule, a strictness amounting almost to a Calvinistic moral severity. He writes in a dour, uncompromising manner about his own anguish, in the same objective way, remarks Pior Paolo Pasolini in his preface, as Giorgio Morandi contemplates a bottle. But his plain words cover infinite passion. Signor Bellezza crucifies himself for his sins, both of commission and omission:

Dio! Non attendo che la morte.
Ignoro il corso della storia. So solo
la poesia che è in me e la vita.
(God! I only await death.
I am ignorant of the course of history.
The beast which is in me and bark.)

Signor Bellezza is searching for a *Padrone*, but his Master ignores him and no longer sings at sunrise to a fallen bird dead morning. He has lost his God. He longs for freedom, he even feels free, but he is never free. His lost God drives him towards a kind of obedience, an acceptance which leads to a future that holds nothing for him. This is a hard and uninviting answer to the questions of life, but it is expressed by a highly personal and original voice to which we must carefully listen.

At his best, Antonio Porta is an outstanding poet, but even in his splendid volume *Cora* (1969) one could discern a certain poverty of language. This bareness of expres-

Jeau Tortel's *Limites du regard* probes the possibility of knowing the world outside and of expressing that world through poetry—of securing in language the beauty and harmony of a nature menaced with death and disorder. The first pieces re-enact the directness, limpidity and careful cadences of a certain French "classical" poetry: the rest of the book opens this style for the easy and melodic stating of reality to a modern critique of the relations between observer and object and between work and things.

In the main, the deep themes are not deeply seized; they are used rather than illuminated. The rhythms, especially those of the free verse, are generally slack and depressing. Nevertheless, the grace of some of the poems, both simple and artful, is a surprising achievement. The more recent work—when it

is deliberately cultivated in *Metropolis*. Signor Porta writes an introduction to this volume, in which he finally drives himself into a linguistic and poetic impasse. The fundamental evil of contemporary culture is definition. To define and to falsify are complementary activities. At a high level definition aspires to dogmatic, lapidary statements: at the lowest level it becomes an instrument of equivocation and deformation. Signor Porta claims that in *Metropolis* he portrays and elucidates this situation.

The book is divided into two parts. The first, "Duplices", gives us examples of the two modes of expression in poetry. Its first section, "Quello che tutti pensano", lists scores of platitudes and clichés in a most unpoetic way imaginable. The second, "La Rosa", displays all the "armature" of poetry, all the snares and wiles of hermeticism, the night garden which one can enter. It resembles the performance of music for an audience of deaf people.

In the second part, "Modelli", Signor Porta tries to teach us to defuse the language (as if by using baby-talk, which everyone can employ in

his own fashion, (b) by instilling consciousness into a working composition first by means of the Kitcher 1964 symposium, *The Idea of a Later by Enthusiasm*, so that they can be out who is to blame for their self and (c) by providing formal self-portraits which can serve as archetypes for the author. The last is highly recommended by Signor Porta as a form of therapy.

Metropolis is a heroic attempt to expound a theory, but it does not succeed in practice. In the end, Signor Porta enters a solipsistic world through which he threads his way to a central point of negation and nihilism.

Gaetano Arcangeli was born in Bologna in 1910, resided throughout his life and died in 1969. He began writing poetry at the age of eighteen and his work is markedly free from the mannerisms of his time. In orthodox and traditional forms he expresses his feelings of nature, his feelings of life, his feelings of death, his feelings of love, his feelings of frustration in an intimate world. This poetry of tension and resolution has been assembled in a definitive volume.

Compression chamber

C. H. Sisson:

English Poetry 1900-1950
267pp. Hart-Davis. £3.50.

C. H. Sisson's survey of modern English poetry whisks us briskly from the Rhymers' Club to David Gascoyne in 260 pages, working its way en route through a host of major and minor poets. Of these, Pound, Eliot and Yeats get chapters to themselves; the rest get an average of perhaps five or six pages each. It is difficult to see how much can be gained from this compressed and fragmentary scheme. Mr Sisson is deeply suspicious of attempts to chart trends, movements and tendencies, and wants instead to distil "the best English verse of the first half of the century": what seems to emerge in the end, however, is a fairly unsatisfactory compromise between the two projects. Why should a book which believes little or nothing is to be gained by mapping poetic movements present us with chapters on the Nineties, Imagism, the Thirties and the Forties? Why, on the other hand, should a book devoted to digging out the "best" modern poetry waste its time on such distantly peripheral figures as A. H. Boulton, Ernest Dowson, F. S. Eliot and Clive Pearsons?

Mr Sisson has not, in fact, made anything like a decisive choice between writing literary history on the one hand and offering a critical revaluation on the other: if he does believe that figures like Boulton and Pearsons have been damagingly underrated, he signally fails to substantiate his critical case; and he does so not only because the structure of the book makes extended

commentary impossible, but because his own critical method is the reverse of rigorous. Close analysis yields ground consistently to random, occasionally anecdotal findings: it is hard to believe, for instance, that an account of William Owen which begins with the potentially perceptive statement that "William Owen was a war poet ever there was one" is going to be more than retrace stately family ground, and indeed it doesn't. Compelled by his thesis to find something of value in the dreariest of chosen verifiers, Mr Sisson is forced into some genus of vindication. Dowson's sickly passion on the subject of Cymru is "certainly unfashionable stuff, nonsense if you like, though not complete nonsense—but it contains a plebeian nonsense. Not every contribution to prosody. Not every one who lives thirty-three does anything so useful." This is muddled, represents about the lowest point to which the book's level of critical intelligence sinks; but it signifies a confusion between literary judgment from which the survey never wholly escapes.

The 1972 Sandars Lectures at Cambridge are being given by F. F. Stopp, Reader in German Renaissance Studies, on "Monsters and Hieroglyphs: The Broadsheet and Emblem Book in Sixteenth-Century Germany". The first lecture, "Monsters and Hieroglyphs as Vehicles of Graphic Allegory", was given on February 17 and 24 respectively, and both be devoted to "Emblematic Devices in their Historical Context".

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University of Sussex

FROM OUR SPECIAL CORRESPONDENT

sensibilities refined, and who is—thanks to Sussex—now equipped to confront the bewildering phenomena of modern civilization." The rhetoric is, of course, a compromise between the rival claims of other rhetorics, and secretes beneath a guise of forward-looking secularism a refusal to surrender the old mystic aspirations.

Neither Professor Daiches, nor Sussex, is alone in seeking such a compromise—as we saw in our introductory piece last week. More than most, though, he knows first-hand the extremes he trades between. At Edinburgh, he had been subjected to the mechanical rigours of the literary-historical method, to a lecture, information-dispensing introduction to the geography of English literature with virtually no critical content. At Oxford, he sampled "a somewhat

uneasy combination of scholarship and urbanity" (Oxford, he says, taught one to talk about literature, with a stiffening of Old-English-ised scholarship to "make everything academically respectable"). And after Oxford, he went to America, where he was thrust into the ice-cold centre of neo-Aristotelian textual pedantry. Thus, one might say, he had been or seen at close quarters, the artisan, the gentleman, the technician of English studies. Next came Cambridge, where he learnt a more vital kind of "evolutionary" approach than Chicago had provided and—more importantly, perhaps, for Sussex—he also awakened there to the "possibility of widening the cultural context to look beyond England to the Western tradition as a whole". (On the other hand, just in case we are misled into

thinking that Cambridge had the answer all along, he learnt, too, "how easily a curriculum that was wide and deep in theory could in practice degenerate into a simple 'wine-tasting' course for casual students with a few bright ideas.")

The genealogy of Professor Daiches's position is worth hearing in mind when one examines the curriculum—so wide and deep in theory—thus he introduced at Sussex. Friends of the Sussex system no doubt view the course as implementing the best of all other courses whilst jettisoning the worst—it is historical, evaluative, and wide-ranging; it aims to be both sternly informative and wryly civilizing. Enemies, however, might easily diagnose the jaunty, inter-disciplinary cocksureness, the obsession with contexts, with backgrounds and ideo-



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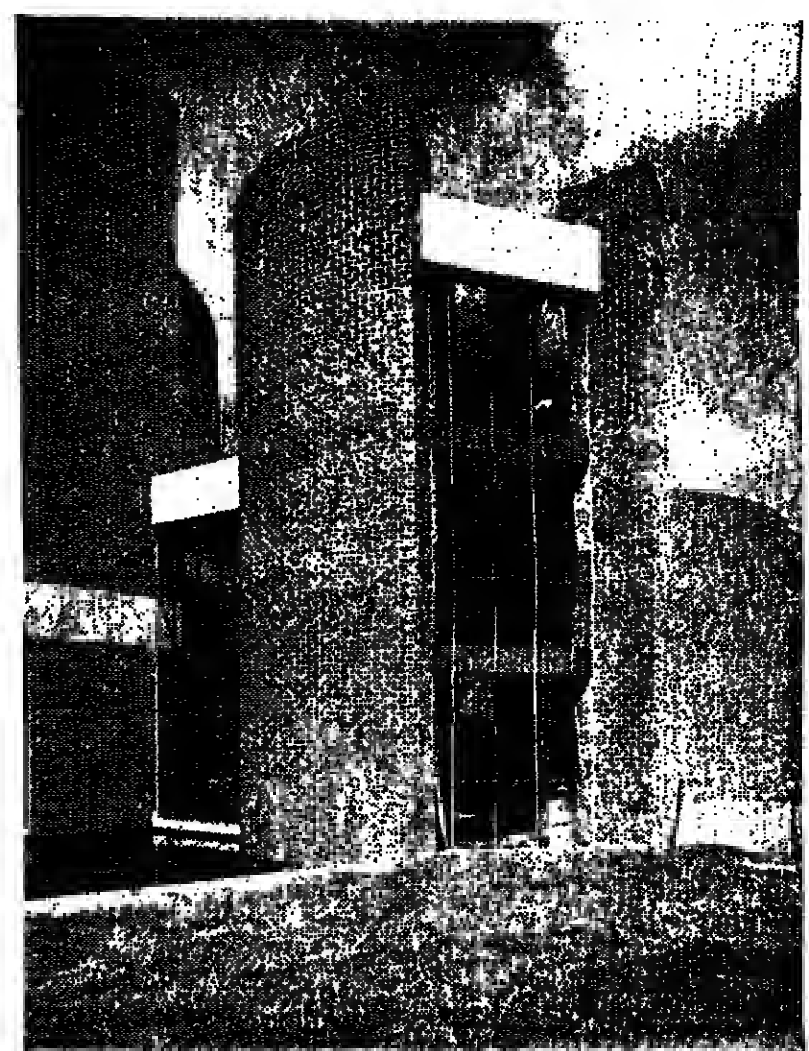
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Departments; one also has to deploy the permutative skill of a Littlewood regular in following the full scope of the offered intellectual adventures. One's paraphrase, the method is as follows. The student first has to settle for a main subject of study (or, in Sussex's mid-Atlantic parlance, his major) and also for a School in which to study it. On the Arts side of the university there are five Schools of Studies—Afro-Asian, Cultural and Community, English and American, European and Social. The student can major in English in the first four of these Schools; in History in all five.

But first there is a two-term preliminary course to be gone through; this course in fact comprises three or four mini-courses—one of these will be a "School" course, which in the case of the School of English and American Studies is called "Critical Reading". This mini-course modestly aims to "introduce the study of civilization in Britain and the United States of America" by examining, mostly through literature, movements in sensibility and society over the past 400 years. The student can, of course, take his pick of whichever particular bit of sensibility and society attracts him, though the hits are fairly hefty: the seventeenth century, Enlightenment and Romanticism, the nineteenth century, modernism and American civilization.

Thus it is possible for the Sussex freshman to spend a single term encompassing the nineteenth century. Suspicions that this might be a bit much for him are not entirely dispelled by the so-called "Common" courses (common, that is, to all five arts schools) which offer—again allowing a single term—instruction in "Language and Values" and "An Introduction to History".

The latter course is one of Sussex's more prized eccentricities and is an example of what a lecturer politely described as the university's "problem-orientated" character. "What problems is the historian concerned with?" asks the *Guide for Applicants*. "How does he define and investigate them? Why do historians disagree in the answers they give? What is the relationship between the motives and purposes of individuals and sequences of social change?" These weighty puzzles are considered in terms of a single book—either Burkhardt's *The Civilization of the Renaissance in Italy*, Plekhanov's *The Role of the Individual in History*, Tawney's *Religion and the Rise of Capitalism*, Bloch's *Feudal Society* or the Hammonds' *The Rise of Modern Industry* (a simple way of spotting the Sussex graduate used to be the frequency with which he quoted Tawney or Burkhardt—originally the sole choice for this course; now that the list has been extended spotting will be just slightly less immediate).

Once past prelims—which some students find rigorous and which a few recently boycotted—the undergraduate embarks on the BA course; during which about half his time will be devoted to the major subject, and about a half to helpful "contextuals". Of the five contextual

papers, four permit choices within their categories: the categories being History, an interdisciplinary "Topic" (e.g. History-Literature, Philosophy-Literature, or Art-Literature), Philosophy, and one of pleasing nebulousness which ranges from Culture and Society in Contemporary Britain to The Bible in English Literature. The fifth contextual paper is compulsory and is another that Sussex takes unusual pride in. It's called "The Modern European Mind". For study purposes this airy concept is sliced into two parts: "Expression" and "Diagnosis". For Expression—defined as "the ways in which the literary imagination has responded to the problems of modern industrial society"—the recommended illuminators are Dostoevskii (the usual Sussex spelling of the name), Joyce, Lawrence, Kafka, Mann, Malraux, Camus, Pinter and "some French symbolist and modern English poets". For Diagnosis, the student's gaze is directed to Marx, Nietzsche, Kierkegaard, Arnold, Renskin, Morris, Freud and Jung.

The Modern European Mind paper can perhaps be taken as a reliable touchstone for judging the merits of the Sussex system, since its ambitions are as grandiose as its envisaged failures. When droling the Edinburgh system of his youth, Professor Daiches described the kind of student it produced as one who was equipped to "write a knowledgeable answer on, say, the development of verse satire in England before Dryden, talking about Marston, Hall and others, whom he had never read and was not expected to have read". The converse of such bogus scholarship is not so far from the empty, mimicked "European" breadth that Sussex can easily encourage. One student describes the risk as follows: acknowledging the "Modern European Mind" course as "the climax of the Sussex Arts Course", she

found it both stimulating and frustrating. So many great minds to grapple with in so short a space of time. It felt like a crime unforgivable to dismiss Dostoevskii in a couple of weeks, university term is short and there will be time to read in detail the books so casually mentioned—to fill in the huge blanks between those heavily under-scored passages that provided the MEM quotas. The three K's, Kierkegaard, Kafka and Camus (oh, may in time regain their individuality in my mind—when I can forget the struggle I underwent trying to write a tutorial paper on the theme "Is K in Kafka really Kierkegaard?").

Similarly resonant questions were to be found in last year's take-away exam paper; students were given three days to come up with two essays of not more than 2,000 words on topics that included: "Has the modern theatre proved itself adequate to express the central problems of modern experience?" "A paper is what he is not and is not what he is (Sartre). What is gained by describing man's situation in these terms?" "All seeing is essentially perspective and so is all knowing. Discuss."

The current president of the Sussex

Students Union has denounced the "crass superficiality" that results from the contextual system and although during my recent visit to the university I found few students who would pitch it quite that strongly, I did find there was fairly widespread grumbling about the impossibility of keeping pace with the huge demands of the wide-ranging courses. One group I spoke to wanted the course extended to four years: "There's just too much", said one student: "We have to work too hard and there isn't time to cover things properly. The worst courses are notoriously the poetry courses—Wordsworth in a week, that kind of thing."

Another said: "If you can't use the captions it's impossible to keep up. People who haven't got the money and have to take jobs in the vacations, I just don't see how they keep up. There isn't time to get the reading done in term. You've got to cover the English novel in two terms, hardly in a week, that kind of thing. We have to cover too much too quickly."

Others took a harsher line: the course, said one, "tends to a 'colour' Supplement approach. Covering huge areas in a superficial way". Another: "Some of the tutors tend to have read a book of teach-it-yourself sociology which they apply to everything."

The sociological approach, in fact, was often singled out for criticism when I asked another group to comment on the approach rather than the scope of Sussex English Studies:

"What people always ask here is, is it relevant? Is it relevant to me today? Is it relevant to the course? The word bourgeois gets thrown around a lot here. There's a lot of people at Sussex. People want to know the function of what they're doing, rather than being interested in its quality. I've heard people dismissing George Eliot as a bourgeois novelist."

In similar vein, it was complained that Wordsworth was studied at Sussex as a political case, with very little emphasis on what was touchingly described as "the spiritual bits".

In spite of such scepticism, though, the same students tended to name Sussex-based literary critics as the ones they most admired, and in general to concede that the entire might turn out in the end to have been more coherent and meaningful than they were finding it at present. I asked the same groups as well about the reading they did for pleasure; a few claimed not to know that such a thing was possible, but a remarkable majority of the others named not just the predictable Tolkien ("He's Hobbit-forming", quipped one) but other children's or adult fantasy works. What was the last book they'd read voluntarily? "It was a children's book, actually, by Alan Garner," "The last book I read was *Winnie the Pooh*. And *The Making of a Com-*

ter Culture". "The Virgin and the Gipsy and *The Way of all Flesh*. And Tolkien". Others spoke glowingly of C. S. Lewis's Narnia books, and a rare student I spoke to who hadn't read Tolkien had just emerged from *The Gooning of America*. When I ventured the view that the interest in fantasy-escape literature might in some way derive from the excessive "problem-orientation" of the English course, there was qualified assent.

It was mildly dispiriting to pass from the above reading list to a tutorial which closed with a Lenin-badged tutor requiring his student to read *Fiesta* and *The Great Gatsby* by next week. "Pleat!" exclaimed the young scholar, as he contemplated this extravagant work-load.

"I've never read Hemingway before and I don't think I'm going to like it." The tutor agreed that it was not like this in the old days; whereas he used to read *Gatsby* for work and Hemingway for pleasure, the new student reads Hemingway for work and nothing for pleasure. Or perhaps he intends that same tutor's series of lectures on the Cinema, a course currently focusing on the Western.

The question of superficiality came up also in my conversations with staff in the School of English and American Studies. The views expressed were inevitably more guarded and even when the possibilities of shallowness and pretentiousness were conceded there was an equal stress on the possible advantages. Professor Laurence Lerner described it as helpful when I asked him how one might distinguish between a Sussex graduate in English and one nurtured by a more conventional university.

The Sussex student, he said, would know a lot about special areas; he might, for example, be eloquent on the subject of urbanization in the nineteenth-century novel but not know whether Edward III came before or after Richard II. As a sort of parody comparison, he suggested that if he said to a student in, say, Bristol: "Is there a psychological theory in *The Prelude*?" or "What does it mean to call *Charles* a bourgeois novel?" he would be met with blank looks; the Sussex man could cope with these problems. On the other hand, if he asked the Sussex man "What was the influence of Wyatt and Surrey on Elizabethan poetry?" the reply might well be "Who? What? Wyatt? Surrey? Are they places or people?" Or problems? one might just add.

The Sussex work-load being what the students say it is, was it none the less surprising to find a strictly perfunctory incidence of extra-curricular cultural activities. The Arts Centre at Sussex (originally conceived as a cultural link between town and gown) has been for some time the centre of a continuing controversy—the quarrel centring on the administration's alleged neglect of the university's cultural requirements, an ex-

cessive, London-oriented, inner-theatre, poor musical life, and so on—but there was little evidence of widespread student disaffection about the issue. According to official at the Centre, the Centre were fairly apathetic and represented only 40 per cent of the audience at theatrical productions. He also claimed that the Centre of the Centre's fringe had even so, it would seem that the Centre, which supplies a major start asking soon for closer links between its activities and the requirements of the curriculum.

In the literary field, activity seemed to be restricted to chirpily ill-written tabloid *Marble* (its Christmas issue *Farther*—was all jokes and about 10 per cent of the jokes were about Marxist-type student revolts).

Neither of them left much room for creativity; indeed, no one seemed able to remember when the last had a literary magazine. Asked why, most people made the old adage, though some said it was "unhelpful spirits—mostly staff" who believed that the tabloidism required such imaginative concentration that students had to leave over for mere "housekeeping" with university's Information Office. Fred Newman, thought it was a pity, since he himself edits an ambitious and very professional-looking campus magazine called *Focus*, and then to hand over the editorship of an issue to a group of graduates. Guess which one offered themselves (indeed were only group to do so). Here is an extract from the guest editor's

We believe that Fred Newman's motives in this action were not purely altruistic, but were the difficulties he is persuading people to write for the magazine. Their reluctance, in turn, results from the lack of power in the university, and the role which that editorial staff plays. Newman, of course, would deny this. Under his editorship, he has taken up a position, expressing an opinion, in itself taking sides. We know which side we are on, etc.

There followed articles on Ideology and the University, A.I. Imperialism and the IDS (Institute of Development Studies), *The Arts of Cheating*, and other inextinguishable. It was a lively enough issue, but significantly there was no literary or "creative" contribution; not even a study of Tolkien or "K in Kafka really Kunga?".

Next week: Durham University.

Meetings of true bodies

ASHLEY MONTAGU:

Touching: The Human Significance of the Skin 338pp. Columbia University Press. £3.80.

RAY L. BIRDWHISTELL:

Kinesics and Context: Essays on Body-Motion Communication 338pp. Allen Lane/The Penguin Press. £3.75.

Both of these books deal with communication, a word with a tiny hard core wrapped in multiple coatings and yielding a great variety of flavours. The communications engineers and information theorists use it in a rather precise sense; the psychologist and industrialist use it more loosely. For a decade, at least, after the Second World War many seemed able to remember when the last had a literary magazine that communication would resolve all industrial disputes. It was only the matter through "round the table" that a hungry man would then be concentrated that his belly was full. This long-standing preoccupation with words as the heart and soul of communication is now giving way to the study of other media. Ashley Montagu considers communication by touch; Ray Birdwhistell, communication by body movement. Both authors steer clear of industry.

By "touching" Professor Montagu means contact with another's (or with one's own) skin which is felt as satisfying. This may take the form of "caressing, cuddling, hugging, stroking, patting" and it includes the "massive stimulation involved in sexual intercourse". The principal question he asks is this: what are the effects on an individual's subsequent life of his tactile experience, or lack of it, in infancy? His answer spreads over seven chapters devoted, respectively, to the skin's "mind", developmental aspects of touch, breastfeeding, intimate and sexual contact, and cultural differences. His presentation is clear, informative, and wide-ranging.

One of his more interesting suggestions is that the comparatively prolonged labour in the human female, and the uterine contractions, serve the same purpose as licking and grooming of the new-born in other animals which activate and sustain post-natal functioning of respiratory, gastro-intestinal and other bodily systems. Human gestation, he claims, is only half completed at birth, and the birth of the foetus cannot be delayed, because of the size of its brain in relation to the vaginal passage through which it must pass at birth.

Professor Montagu regards his approach as complementary to the psychosomatic. The latter is centrifugal—the effect of mind on skin; his own is centripetal—the effect of skin on mind.

In this otherwise well-documented book written by a former professor of anatomy, it is regrettable that there is no reference to Sir Charles Bell, who seems to have been among the first to recognize the significance of touch in human experience. Nor is

there any mention of the important studies of haptics, and the tactile world of the blind, by G. Révész, or of kindred experiments by the late D. Katz of Stockholm, whose paper "The World of Touch", published in the 1930s, broke new ground.

Professor Birdwhistell is altogether more ambitious, exacting and rigorous. He addresses himself, not to a popular readership, but to the zealous student of linguistics and other human sciences. By "body-movement" he means the whole range of non-verbal and non-vocal communication:

Our problem is to describe the structure of body motion communication behaviour in a way which allows us to measure the significance of particular motions or complexes of motions to the communicational process.

Kinesics, the study of "body motion behaviour", identifies, Professor Birdwhistell claims, a finite set of elements which may be combined, according to coding rules, into an infinite number of ordered combinations which define human communication. Thus, in the face and head area there are said to be some thirty-two "kinesemes". The nose has four: "wrinkle-nose", "compressed nostrils", "bilateral nostril flare", and "unilateral nostril flare or closure". Kinesemes correspond to phonemes in linguistic analysis, and they combine to form *kineuwords*, which may be further analysed into kinomorphic classes which correspond to linguistic morphemes.

The plausible assumptions made are, first, that "human beings are constantly engaged in adjustments to

the presence and activities of other human beings"; second, that "kinesic behaviour is learned, systematic, and analyzable". Hence no notion or gesture is a universal symbol that conveys the same meaning everywhere.

Professor Birdwhistell rejects black-box models as inadequate for the study of social phenomena. But perhaps he lays undue emphasis on predictability. For us to deal with others "in any systematic and comfortable way they must behave in a predictable manner. In turn, we must behave predictably if we are to comprehend ourselves." But why should we subscribe to this dogma? Life would be very dull if we were wholly predictable to ourselves and others. Indeed, I may be said to learn to know myself to the extent that I am, to myself, unpredictable; and I learn to know others, by virtue of their unpredictability.

The essential idea in kinesics is alighted in the work of Edward Sapir and H. S. Sullivan, from linguistics and psychiatric points of view respectively. The latter displayed a profound grasp of the interpersonal significance of non-verbal and non-vocal elements not only in the psychiatric interview but in all social transactions. It is Professor Birdwhistell's considerable merit to have attempted the arduous task of designing defined methods of systematic coding of the minutiae of expressive behaviour; in other words, of establishing the grammar and syntax of movement. Although one may question whether the dissection of movement or posture into "atomic" rather than "topological" units is meaningful, this positive repercussions of research into kinesics will be far-reaching, in psychiatry, drama, developmental psychology, and in the general study of communication in the broadest sense.

Professor Birdwhistell's views, although expressed as a forefift, parsonal credo, are based on massive and large-scale inquiries, aided, particularly, by the camera and slow-motion projection. Nevertheless, the sources on which he sometimes relies for "moral" support do not always carry conviction. For example, he more than once cites generalizations by Margaret Mead, who seems to contradict a sample of one:

when the Englishman makes a speech (she writes) he stands erect, presents his material with authority, and makes no apology for his appearance before a group. He is there to instruct them and feels none of the American speaker's need to tell a joke to the

audience to cool them or warm them up before he starts.

Who, one wonders, was this Englishman that she succeeded in spotting?

Kinesics and Context is in fact an assembly made by the editor, Barton Jones, of excerpts from Professor Birdwhistell's writings, many of which are scattered in inaccessible publications. The result is something of an untidy patchwork. An index would have made the reader's task easier. What we are given is a digest of observations, opinions and interpretations, and a sketch of a coda. For the evidence we must turn to the original papers.

The essential idea in kinesics is alighted in the work of Edward Sapir and H. S. Sullivan, from linguistics and psychiatric points of view respectively. The latter displayed a profound grasp of the interpersonal significance of non-verbal and non-vocal elements not only in the psychiatric interview but in all social transactions. It is Professor Birdwhistell's considerable merit to have attempted the arduous task of designing defined methods of systematic coding of the minutiae of expressive behaviour; in other words, of establishing the grammar and syntax of movement. Although one may question whether the dissection of movement or posture into "atomic" rather than "topological" units is meaningful, this positive repercussions of research into kinesics will be far-reaching, in psychiatry, drama, developmental psychology, and in the general study of communication in the broadest sense.

The final problem of the book, however, is how this culture may best be used in a British or an American context. Not easily, it seems. The British New Left is diagnosed as lacking for a continuation of Britain's imperial role. Oxford PPIsm is a painful experience about which it is barely possible to write coherently, and there is a reference later to the American student movement as "the children's crusade". Social and political analysis of a rather general Marxist kind applied to late capitalism is nearly all that remains, except for one last essay which is about the role of a knowledge elite and the need to analyse what institutions of higher education will be like when they cease to provide only for elites. The sad thing is that not only the PPI but also Dr Birnbaum's own urbanity may be swept away when that happens.

A reformist and a rationalist

NORMAN BIRNBAUM:

Toward a Critical Sociology 451pp. Oxford University Press. £5.25.

Surprisingly, the long opening essay on ideology in social theory is less than convincing. But it announces to the readers both the qualities and the defects of what is to come. It starts with a review of Marxist analyses of ideology, and one feels at once that Dr Birnbaum is thoroughly at home with his material, not over-dogmatic, and interesting to someone who does not speak the same intellectual language. It then goes on to encompass a vast range of material from European and American sociology and seems to show a genuine openness of mind to non-Marxist ideas, such as those which derive from psychoanalysis, from structuralism, from humanistic critiques of Marxism, and even from American empiricism. On the other hand, one does feel that the unquestioned centrality given to Marxist scholarship poses some of the questions wrongly and that the openness, even eclecticism, of the later part of the chapter may actually involve the acceptance of non-Marxist ideas as mere footnotes to Marxism. There is, moreover, a lack of clarity in the definition of the concept of ideology and in the notion of its relation to social structure, which suggests a greater interest in the world of Marxist intellectualism than a sociological analysis of a central problem.

But this is the earliest essay included and may well do less than justice to the peculiar blend of ideas which is Dr Birnbaum's own. When he confronts the essay by Edward Shils and Michael Young on the sociological significance of the Corollary, an essay for which he has little respect, or when he reviews Robert Nisbet's book *The Sociological Tradition*, of which he is deeply appreciative despite its inherent conservatism, what he sets against his opponents is a very straightforward reformist rationalism. He is never caught up in that conspiracy between conservatism and socialism, which Don Martindale saw once as characteristic of the sociological tradition.

Dr Birnbaum's life and preoccupations, if the title is taken literally, the emphasis should be on the forward, for clearly one does not have the sense of a destination arrived at. One might perhaps hope for a later volume simply entitled "A Critical Sociology", but that surely is too much to hope for from those who joined the New Left in the late 1950s and are now middle-aged. The most that they are likely to have to say is something about what they were, about how they saw briefly a hope of influencing history, but finally about how they saw their intellectual world move. The point about Dr Birnbaum is that this part of the story is most interesting.

Norman Birnbaum taught sociology at the London School of Economics and Oxford from the early 1950s until 1966. He lived through the period of Suez and the student in Bristol, and was one of the members of the original editorial board of the *New Left Review*. He sought to understand these experiences, however, not simply from the point of view of academic sociology, and still less from the point of view of an American sociologist visiting Britain. For he was always a rare bird among British academics, a genuine cosmopolitan political intellectual, who having laboured the culture of European Marxism at an early age in New York, found himself thoroughly at home in intellectual life in France, Germany and Switzerland, and quite unable to contain himself to the insularity which his discipline or the country of his adoption might have imposed. His return to the United States represented a genuine loss to British sociology.

The essays in *Toward a Critical Sociology* reflect Dr Birnbaum's life and preoccupations. If the title is taken literally, the emphasis should be on the forward, for clearly one does not have the sense of a destination arrived at. One might perhaps hope for a later volume simply entitled "A Critical Sociology", but that surely is too much to hope for from those who joined the New Left in the late 1950s and are now middle-aged. The most that they are likely to have to say is something about what they were, about how they saw briefly a hope of influencing history, but finally about how they saw their intellectual world move. The point about Dr Birnbaum is that this part of the story is most interesting.

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Corrections of a sinner

DANIEL DEFOE:

The Fortunes and Misfortunes of the Famous Moll Flanders Edited by G. A. Starr. 408pp. Oxford University Press. £2.50.

In the "Note on the Text" of his new edition of *Moll Flanders* G. A. Starr justifies his decision to use the first edition as his copy text instead of the "Third Edition, Corrected" of 1722, as is the usual modern practice. Examination has shown that this edition does not live up to the claims of its title: it is, in fact, merely the fourth issue (with a new title page) of the "Second Edition, Corrected", which had appeared in July, while the so-called corrections are almost all expositions, tightening of phrasing, and similar devices, simply used to compress and abbreviate Defoe's narrative. Professor Starr considers that Defoe had no hand in these minor but constant alterations. His full "textual notes" enable the reader to judge for himself and reveal no changes beyond the capabilities of an average hack editor of the day. So the "seasoned old sinner" of Virginia Woolf's apt phrase stands unashamedly before us once again, the attainment and conscious-

slightly more authentic in tone and with a little more room in which to demonstrate "the exuberant innocence that never learns from experience and meets each new event with surprise and trepidation" (as put by Martin Price). All readers must respond to the unquenchable zest with which she recounts her seventy years of truly astonishing experience. Beginning as a victim, the helpless orphan who is seduced by the son of her benefactor and then forced by him to accept the economic necessity of selling herself into marriage with his younger brother, she never loses this initial acceptance of the fact that because she lacks stable financial resources she will be used by life and forced to undergo an unparalleled succession of disreputable true tests of a basically Puritan temperament, committed to optimism, advancement, and the sanctity of personal acceptance. She cooperates with Fate's extraordinary workings. She has the power of one rejoicing in her own amorality: pursuing excellence as a pickpocket as obsessively as (at moments) she follows the quest for salvation and in her final apotheosis, the attainment and conscious-

ness of social respectability. Around *Moll Flanders* there is grown up a controversial literature of scholarly interpretation. Professor Starr is understandably wary as he picks his way through the views of Ian Watt, Dorothy Van Ghent and others, but he gives a clear account of the questions currently engaged in critical attention. His own view is equally open, and one feels an equal degree of modesty in his willingness to claim more than the power to throw indirect illumination on the novel for an admirable selection of parallel passages from Defoe's critical works and useful topographical material from his *Journal* which are included in the notes. Indeed the notes as a whole could scarcely be bettered, and are perhaps the most impressive in any volume contributed to this series so far. Professor Starr's select bibliography necessarily omits general discussions of Defoe or even interesting sections on *Moll Flanders* in books and essays of a general nature (the lady seems to have inspired innumerable writers to produce the odd good page of acute critical judgment) but gives a comprehensive survey of modern specialist studies of the novel.

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Dent



71st Year 11 February 1972 No. 3450

Commentary

The irony of a British general election is such that no serious candidate for power would ever dare set his campaign to music and hope to be borne into Number Ten on wings of song. Slogans, yes, campaign songs no, because in some oddly irrational way we would suppose we were no longer rational if we succumbed to catch-tunes instead of to catchwords. Up there on the hustings, oratory alone is safe: start synopsizing it and the entire democratic process is imperilled, so securely does it seem to have been lashed to the honest cadences of common speech. Yet in a year when the United States is obliged to choose a new (or an old) President, our own electoral procedures look not only drabber than drab but clothed in a sham respectability.

Why not, here as so often there, a song-writer in every aspirant's retinue, whirling well-known lyrics for momentary advantage? I.B.J. did well enough when he took over the time and even some of the words of "Hello, Dolly", so why not:

Hello, Enock,
Well, hello, Enock,
The man who wants than back where they belong.

And should the present Prime Minister

ter come up for re-election, why not allow him to camp his own jingle or secularize some favourite Christmas carol with exhortations to the Tory faithful?

At election time, even this small display of expertise might very well be looked on as an unfair advantage; so how to restore the balance? Undoubtedly by referring Mr Heath's presumed adversary to the existing literature of the subject. Harold, after all, is not the first Wilson to have

stood for high office in the anglophone world, and he should indeed be grateful for a ready-made campaign song as stirring as "Go Right Along, Mister Wilson and we'll all stand by you". With the substitution of a single imperson, the chords that did for Woodrow will surely serve for Harold.

But up in Houghton there is a man who is watching night and day: He'll do his best for every one. And I think everybody should say,



Mervyn Peake at the NBL

BY A SPECIAL CORRESPONDENT

Like an old spinster who has just taken the cork out of a bottle of Hall's Tonic Wine and been knocked over by a genie, the National Book League is astonished that the third in its "Word and Image" series of exhibitions, on Mervyn Peake, has attracted far more visitors, mostly young, than either of its predecessors. The NBL seems unaware that Mervyn Peake, Gormenghast and Titus Groan are a cult that has been growing steadily for more than ten years, slowly at first, but more and more rapidly since the trilogy began to appear in Penguin in 1946. It is somewhat in keeping with Peake's gigantic, comic, chaotic, grotesque, delicate, macabre and wholly original genius that the exhibition itself should be a complete mess. Half the exhibits are not numbered, unidentified objects overlap one another, almost hanging out of the cases, there are things in the catalogue not in the exhibition, and many more in the exhibition not in the catalogue; as to the catalogue, the pictures in it bear no relation to the text (both are full of minor errors) and though it seems dear at 25p, it actually costs 21.

But in all this chaos, the roots of Peake's genius can be seen growing, maturing, and diversifying, and although there are painful gaps (why are there not more of the haunting and terrible drawings of Belsen that he did as a war artist? So few of his marvellous oils? Answer: no space), his stature is unmistakable. Gone are the days when *Rhymes without Reason* and even *Titus Groan* and *Gormenghast* could be picked up cheap in the remainder bookshops. As a writer, one of the great masters of the grotesque, Peake is here to stay.

He was a natural draughtsman; at the age of twelve, he could produce a competent drawing of a Chinese mandarin (his father was a mission-

ary in China) in the style of George Morrow. Before he was twenty, he wrote and illustrated *The Three Principles, Sir, Foon and Chee*, which reveals a Breughel-like technical mastery and grotesque invention. The 1930s he spent first in Sark and later in London; it was then that he painted the deeply observed, almost obsessive, portrait of an old Surtess, and did a series of drawings for *London Mercury*, all in slightly different styles, of which that of Laurence Binyon is outstanding. In 1937, he married Maevie Gilmore, whose unusual beauty he recorded in a marvellous chalk drawing. (She now contributes an introduction to the catalogue, vivid and of moving simplicity.)

With the war came army service, and the publication of books, children's picture books like *Captain Slougherhead Drops Anchor* and *Rhymes with Reason*, and his poems *Shapes and Sounds*. Invited out of the army, he was employed as a war artist, and two of his experiences, the recording of the "crust" of glass-blowing and later of Belsen, were also turned into close, many-angled and echoing poetry. The painting of two Surtess portraits on the warmth shows that he had lost none of his Breughel edge (their huts are of more than medieval sagacity).

Titus Groan was also begun during the war, and finally published in 1946. This event had two effects: it showed what power his many-sided talents could achieve when concentrated on an ideal theme; it also type-cast him in a way which made it hard for him to get other work. Recognition came slowly. Although his work was much written about and discussed, not many commissions came. After a few years at Sark, the Peakes moved to Kent to be nearer London and the sources of work. *Gormenghast* followed *Titus Groan* in 1950; *Titus Alone* was published in 1959. Between the last two came

his charming, frivolous play, *The Wit to Wit*, written in 1951 and put on by the Arts Theatre Club in 1957. The pretty sketches for this, and the densely written, richly and sometimes irrelevantly decorated manuscripts of his great work, are strewn about the later stages of the exhibition. But by 1960 he was already ill, and his slow decline, unable to write or paint, ended in his death in 1968, aged only fifty-seven.

But in a world in which fantasy, and especially heroic fantasy, has come to have a stronger and stronger hold, finding expression in such diverse forms as psychedelic drugs, mind-blowing music, and *The Lord of the Rings*, the power of Peake's

invention, built as a draughtsman into a writer, has come more and more into its own. Many people realized, like Titus at the end of *Titus Alone*, that Gormenghast was always there, not just a remote fantasy. It is a discovery that too late to emancipate its author, but it will continue to liberate more and more people. Like all great imaginative artists, Peake was a man who could hear to be restricted to one medium or a definable position in it. He was during his life, but he has gathered an even greater following in the future.

Goronwy Rees

A Chapter of Accidents

A brilliant reflection of English and Welsh life from 1930 until 1955, this autobiography also records the author's long association with Guy Burgess, whose defection to Moscow with Donald Maclean was one of the major spy scandals of the 1950s.

Chatto & Windus

W H O R D G O M B R O W I E Z ' s work consists of short stories, novels, plays and diaries. Seen as a whole, it represents an amazingly consistent application of his philosophy which, while never systematic, developed a very complex conception of man. This is akin to existentialism, in that Gombrowicz is concerned not with human nature but with interpersonal relationships. His peculiar kind of "situational determinism" follows the model: I am not a free but find myself in a human situation and therefore have to act as a fool. This finds application in his work, developing from a simple motif in the early stories into an intricate and original vision. Gombrowicz is undoubtedly one of the important writers of our time. He transcends Sartre's existentialist individualism by showing that the longing for authenticity, no matter how authentic, cannot result in actions which are free from the deformation caused by our dealings with other people. He reverses the Western belief in the absolute value of development and progress by showing that underdevelopment and immaturity could be values *in genere*. He exposes ideology and culture's false claims to absolute value by showing them to be dependent on relations between human beings. He is of course a writer not a philosopher, and his achievement is to be seen not in the demonstration of these but in the discovery of a genuine artistic expression for these assumptions. Although Gombrowicz spent half his life first in forced then in self-imposed exile, he never abandoned his native language—and Polish is far from being a world language—or his national context. He saw some of the anachronistic features of his own culture as an opportunity rather than a handicap, but this led him not into chauvinism or obscurantism but into the most enlightened and radical criticism of the feudalistic aspects of Polishness ever written. This Polish nobleman, deeply aware of his family and cultural tradition, came to be the greatest de-nationalizer of the Poles. His insistence on the priority of human over national identity, and his analysis of patriotism as a kind of collective terror imposed on the individual, are sobering for any culture which thinks itself exclusive and a creator of universal norms.

The outbreak of the Second World War found Gombrowicz stranded in Argentina. He was then thirty-five years old and the author of a collection of short stories, one play, and one novel which had brought him some recognition in Polish literary circles. He was almost sixty when, returning to Europe, he attained international recognition with the publication of the first (French) translation of his major novel, *Ferdynand*, in 1958. An English translation followed in 1961. In 1964 the theatre Récamier staged the premiere of his play *Marriage*, and he was followed by productions in Stockholm and Berlin. In 1967, two years before his death, he was given the Prix Formentor for his novel *Kamasutra* (1965). Now the Cahiers de L'Herne, under the direction of Constantin Jelenki, and Dominique de Roux has published a 500-page issue paying tribute to Gombrowicz as one of the major writers of our century and including contributions from Polish, French, German, Argentinian, and Swedish writers.

In his native country Gombrowicz enjoys an ambivalent status. His writings were banned in Poland after the war; then his major works were published in small editions during the "cultural thaw" of 1957-58, but again forbidden in the mid-1960s when the country's cultural policy leant towards an obscurantist nationalism. Since a major living Polish poet (Miloš, dramatist (Mrozek) and philosopher (Kolakowski) are no longer published in Poland, Gombrowicz's fate does not seem to be an unhappy exception.

The copyright for Gombrowicz in Polish is now secured and belongs exclusively to the Institut Littéraire in Paris, which in 1969, the year of his death, began publishing his collected works. Six volumes have appeared so far. Unfortunately, some of the English translations so far made are based on German and French translations, but in Louis Bribaire the Grove Press in New York has now found a competent and inventive translator whose work should set the standard for future versions. Gombrowicz's ideas are unique, for he explores the tradition of old literary Polish and has contributed, as few contemporary writers have done, to the expressive quality of modern Polish.

He began his career with a volume of short stories published in 1933. Its title, *Mémoires from the Time of*

The struggle to be ourselves



Witold Gombrowicz, a drawing by R.R. Davies.

Adolescence, anticipated what was to become one of his main themes: the opposition of maturity and immaturity, old and young, developed and undeveloped. The novel *Ferdynand*, first published in 1937 and now the first volume in the collected edition, was his first major work. It is a complex novel, which on first reading appears more humorous than profound; but it conceals a philosophy which Gombrowicz took seriously. Existentialism in its basic assumptions, this philosophy holds that man's destiny is man, and that man can escape from men only by taking refuge in other men. According to Gombrowicz, it is easier to accept this idea intellectually than to live up to it. We are bound, therefore, to exist in a permanent but futile revolt against our mutual involvements, which appear to us as painful and unpredictable deformations. Our existence is made up of constant attempts to escape the deformation created by contact with other people, and this becomes a struggle with form. *Ferdynand* is both a novel and a treatise about the deformations of this

struggle. Gombrowicz leads the thirty-year-old narrator and his boyish alter ego through the experiences of high school and the modern permissive family, through homocentric exercises in brotherhood with the people on a country estate, and through a love affair with the abducted daughter of a landowner. Each experience ends with an escape from what the narrator feels to be a distortion of his character. The high school reveals itself as an organized attempt to keep students in a state of immaturity and imposed innocence; the family as another plot to preserve immaturity through the cult of youth; the estate as a product of an anachronistic—that is, immature—social system; communion with the people impossible because of social conditioning; a heterosexual love affair with a representative of the same class an agonizing game.

On the epistemological level, Gombrowicz's hero experiences reality as warped by human relationships, which leaves him in a permanent ambivalence, at once searching for and escaping from human involvement. But Gombrowicz also describes this deformation as being socially conditioned. Here, as on the philosophical level, where he anticipated Sartre, Gombrowicz offers remarkable thoughts. For instance, his understanding of permissiveness (in the 1930s) as maintaining immaturity rather than promoting maturity; likewise his exploration of the mystique of "touching" in social intercourse, which satirically anticipates certain contemporary psychotherapeutic attempts to transcend alienation; this a slip in the face is the only acceptable way for the landlord to touch the peasant.

In Gombrowicz's work, the conflict between our image of ourselves and its reflection in others has a tragicomic quality. Pressure arises out of this conflict: "It was too stupid to be true. It was impossible, because it was too stupid. But it was too stupid for me to be able to resist it." This conclusion is perverse but central to Gombrowicz's exploration of human behaviour. A spirit of contradiction does not help us to transcend the pressure of the stupid situation. It only makes the situation even more stupid. The satirical language of the schoolboys in *Ferdynand*, which they intend as an expression of maturity, makes them even more immature—another profound insight, perhaps, about the way youthful radicalism expresses itself today.

Gombrowicz's heroes are constantly inventing new stratagems in escape the alienating feeling of "upliftedness" to become "really" natural and innocent, or "really" mature. In the process they appear comic, because escape from the kind of alienation which Gombrowicz describes is an illusion. Here this seemingly frivolous author is deadly serious, for he realizes that he is discussing the most elemental aspects of humanity, determined by factors such as age, class, nationality, education, and so on. To use Gombrowicz's favourite paradox: human nature suffers because of its own artificiality.

His second novel, *Trans-Atlantyk*, published in 1953, is especially difficult to translate because of its style: the exploration of old Polish. It is also more evidently autobiographical, for it deals with the narrator's awareness of his Polishness while in Argentina. Nationality is understood as something which terrorizes the individual into a collective infantilism. The struggle against deformation is here the narrator's battle with his Polishness. "Polish patriotism at least is exposed as the violence which the father exerts on the son in order to force him into manhood and kill his boyishness."

Gombrowicz interprets nationalism through the polarization of old and young, of "fatherland" and "sonland." He is fascinated by the comic opera quality of Polish nationalism, with its feudalistic notions of honour and sees the constant celebration of Polishness as a violence against the individual. In this grotesque novel, Polishness appears as an ancient, mystical bondage which can be broken only by a symbolic parricide, and by ridicule. In *Porogowia* (1960), stock

Oxford Life in Oxford Archives

W.A. Pantin
This volume contains a selection from the annual reports on the Oxford University Archives which Dr Pantin presented between 1961 and 1969. It is a treasure of the Archives. They describe the administration and management of students, the government of the University and its relations with the colleges, the organization of teaching, the tutorial system, the church and the proctors, and the physical disturbances covering every period from the thirteenth century to the present day. Frontispiece £2

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Edited by D.A. Russell and M. Winterbottom

This is a collection of new translations of the principal texts in ancient literary criticism, with such explanatory matter as the translators think essential. Aristotle's *Poetics*, Longinus, and Tacitus' *Dialogus* are given in full, and there are generous extracts from Plato, Demetrius, Dionysius, Cicero, Quintilian, Horace, Plutarch, and others. The editors have tried to give the material for a balanced picture of the development of ancient criticism from the early poets to the late rhetoricians. £7 paper covers £2.50

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Robert G. Gregory

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Obed Mutezo

The Mudzinu Christian Nationalist

Ndabaningi Sithole

Set against the troubled background of Rhodesia today, this is the story of one man, Obed Mutezo, and the influence which led him into the nationalist movement. The Reverend Ndabaningi Sithole came to know and respect Mutezo in restriction camp (where this book was written), and analyses here the sources of strength in a humble man in the face of persecution. Paper covers £1.30 OUP Eastern Africa

The Revival of American Socialism

Selected Papers of the Socialist Scholars Conference. Edited by George Fischer

The Socialist Scholars Conference has organized annual meetings over the last five years, which have served as forums for critical analysis and discussion. This book contains a selection of the most stimulating papers from the 1970 conference. The contributors represent a wide spectrum of left thought in the U.S. £4.75 paper covers £1.50 OUP New York

Oxford University Press

1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 26

simpleton expressing himself in illiterate mumble, suddenly adopts the aloof dignity of the court. This is not, however, arbitrary; through his adoration the son has transferred his father from a small in-farmer into a king. What has changed is the situation, and this, being absolute, determines both character and action. The dramatic principle at work could be called the "terrorism of the situation" and Gombrowicz applies it brilliantly. Self-expression appears mechanical and unpredictable, and the character experiences no instant deformation. Indeed, for Gombrowicz drama and self-expression are a contradiction in terms. "Pretending to be yourself—even to your self itself." The experience this contradiction is to exist.

In all his plays there is a preoccupation for situations which impose fixed patterns of behaviour: court etiquette in *Yvonne*, the wedding ceremony in *Marriage*, fashions in *dress in Operetta*. The reason for this is that where there is formalism deformation is felt all the more painfully. In *Yvonne* a girl fails to respond to royal etiquette and forces the king to display a proper courtesy to her; in doing so she involuntarily puts his own majesty in question. In *Marriage* a dreamlike wedding ceremony performed by the groom himself is intended to inflate the wedding guests and the groom with a belief in the bride's purity.

Fascinated by the "divine idiosyncrasy of the operetta form", Gombrowicz undertook to adapt it as a vehicle for his own philosophy. The libretto-like text, of *Operetta* which follows the conventions of Viennese operetta, is strictly and comically dialectical. A crisis in sartorial fashions, hitherto determined in an arbitrary way by designers (reminiscent from above?) is resolved not by the introduction of more democratic methods (revolution from below?) but through the unexpected worship of nakedness. The principle of deformation is grotesquely applied to the individual as well as to society; the longing for underformed expression becomes "a dream about the nakedness of a man imprisoned in the most hideous, the most atrocious clothing". In this, Gombrowicz's last play, as in all his work, the human conflict with form is eternal, insoluble and expresses the "world of eternal tortoise, eternal limitation, falsity and mystification".

Gombrowicz was aware that his kind of drama demands a performance that is responsive to the musical element in his plays—the variations on particular themes, for instance—to the artificiality of the dialogue and to the consistent threat posed by elements of absurdity and sheer lunacy. His plays are a challenge for both directors and actors. The technique of "disjunction" developed for the staging of Ionesco or Beckett is, paradoxically, not foreign to Gombrowicz.

much richer and the atmosphere rather on continually, on some of the same situation follows and is brought by another.

The *Diaries*, written during fifteen years of Gombrowicz's life, first appeared in Paris in the émigré magazine *Kultura*. The first section (1953-55) makes up the volume six of the collected works but since this may eventually contain texts not published in the lifetime, any serious discussion is to be postponed. It is worth noting, however, that the *Diaries* have a quite independent of their own interest as self-commentary. In a lot of internal diary pages there are also illuminating comments about Gombrowicz's problems à la Camus and Sartre, about the opposition of nationalism and universalism, and about Marxism. They also make some personal comments on life in Argentina.

Gombrowicz's *Diaries* have been published in Poland. It is clear that he had no illusions about the totalitarian character of East European regimes, but he also believed that, no matter what the political system, the discomfort of the human remains the same for all. It is inescapable. The prophetic of ideal dawn appeared to him no more, their warning cries not so mental enough. In him, for the time, Polish literature produced a writer to whom the agonies of

Norwegian Parliament, from which the government has to take its mandate of two instances of "direct violation of the Constitution", a view which has no authoritative support whatsoever. If Dr Hayes now prefers terms like "constitutional impropriety" welcome this change, although I still cannot agree with him.

Society of Young Publishers

Sir—I must agree wholeheartedly with your Commentary (January 38) on the ASBP's workshop and particularly with your remarks about the "rather narrow commercial-mindedness of the Society of Young Publishers". I cannot speak for the society's activities in 1972 as these are at present being formulated, but their activities in 1971 admirably fulfilled your comment.

Speakers for the year included Rivers, literary editor of *The Sunday Telegraph*, only exceeded by Lord Eccles as a perfect example of the society's commercial instinct. (Admittedly Lord Eccles devoted a considerable amount of his time to the author and the Publisher's Reading Right, much to the horror of the commercially minded members.) Other speakers included David Burnett, Hew Wheldon, James MacGibbon, Reg Davis-Poynter, Ian Thom, Roy Strong and Peter du Sautoy—in list which clearly demonstrates the society's own peculiar brand of narrow-minded commercialism. At the best-attended meeting of the year, David Mercer spoke about modernism and the publisher's role in it, and in so doing was twice interrupted in a row.

review" of my book *Modern French Literature* (January 14) under the misleading title of "The Rise and Fall of Nationalism" (p. 13). I say misleading, because the question of nationalism in music is, in my book, a subject of quite secondary importance, and is merely touched upon in passing in an introductory chapter to help set the scene; and I say surprising and bewildering, because your reviewer does not even attempt to correct even the faintest idea of what the book is really "about"—namely, as indicated in the sub-title, the close relations between music and letters in French culture (exemplified, e.g., in the roles played by Mallarmé, Claudel, Valéry, Cocteau, Proust and other writers); the importance of Debussy and his influence on him of the Symbolist and impressionist movements; and a last attempt to give the right perspective to the various "groups" e.g., "Jeune France", etc., together with some appraisal of what is being accomplished today.

As none of these topics is even indirectly alluded to, anyone reading this review could hardly be blamed for wondering what this book could possibly be "about", apart from the relatively unimportant side-issue of nationalism. Your reviewer has seen fit to invoke as a test for the expression of his own views on the subject, ignoring everything else in the book which I hope may justify its existence. To have quoted from the "blurb" on the jacket would at least have been more informative.

ROSLIO MYERS.

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but the latter's destruction an interesting parallel of this period.

A. A. TAIT.
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Freudian Computers

Sir,—I have only now happened upon your "Commentary" on *Uncle Arthur* in 1971, with its discussion of Arthur Washburn Brown's Freudian treatment of Dickens. I was especially impressed by your statement that the type-setting of the hunch had "managed the perfect Freudian division of the word 'analysis' into two four-letter parts". We have at the University of Oregon, as is revealed occasionally by features of our schedule of classes in which the computer is responsible for Our Philosophy Department sometimes offers a course called "Seminar in Analytic Aesthetics". The computer refuses to print such a long title (or an punctuation), and so the course spreads in the schedule as "Sem. An. Aesthetics". I have often wondered how many students have been disappointed. The computer also alleges that the Mathematics Department offers "Fundament Geometry".

FREDERICK M. COMBELLACK,
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Melville's World

which Yeats refers in the next sentence has three paintings by Cornelius Jansen, one of which is the portrait of the artist, Cornelius Jansen for Janssen, whose dates of birth and death are given as 1593-1604. The paintings, oil on canvas. One of them, "Portrait of Arthur Ussher" (No 1383) acquired too late to be relevant to the January 1932 "Portrait of an Officer in Armour" was acquired in 1903, and No 584, "Male Portrait" in 1907. Both of these were in the Portrait Gallery with the portraits of Struaz and by Sargent which I describe. No 1383 is signed "January 1932" and Nos 532 and 584 have the name on the frame "Cornelius Janssen or Janssen". It would be characteristic of Yeats to choose the Dutch version of the name in preference to the English. We suggest, therefore, that the correct reading is Janssen, not Jonsen.

DENIS DONOGHUE

University College London

FRANK KERMOD

University College London.

Norman Levine

Sir,—To answer Mr Hilderley's letter (January 28). I have included, too exact, three stories from the earlier, short-lived, collection. The stories are "A Small Piece of Blue", "By Richardson", originally called "Cocks are Crowing" and "Feast Day and Others".

I included these stories, with all revisions, as they are essential to the sequence of fifteen stories in *I Don't Want to Know Anyone Too Well*.

I do not name this on the acknowledgment page.

the imbalance caused by the minimization of the Catholic and liturgical aspects is undeniably very misleading in the impression it gives us of Pugin's life and work.

Sir Nikolaus Pevsner has chosen to condemn all the criticisms of your reviewer in a few, unsupported words; I believe flat, with the exceptions I note, to be very substantial criticisms have been fairly made and well supported with evidence. Could we have, perhaps, been favoured with some evidence from Sir Nikolaus, telling us what reasoning lies behind his opinion?

DUNCAN SIMPSON,
10 Conyn Road, London SW11.

Payment by Results

Sir,—Dickens had much to say on many aspects of education, but I wonder what your reviewer of *University Independence* (January 14) would cite from him as "the best comment" on payment by results. *Our Mutual Friend*, written when the controversy over that principle was acute, would have been the obvious place, if he had been interested in the subject, but I can find no trace of it. Your reviewer's reference to Mr Squeers is particularly baffling. He certainly sought to satisfy his customers, but "good" or "results" was not much in evidence. The customers he catered for were indifferent to what (or whether) their children were taught, and he offered them a flat rate, with "no vacations" as the main attrac-

'The Waste Land'

452. But it is Eliot mythologizing his subject, applying the "mythical method", so that the lilies ("April is the cruellest month, breeding/Lilies . . .") become the traditional flower of mourning, hyacinths, symbol of Apollo's despair at killing his young friend. But why girl? Note that it is "They" who call him the Hyacinth girl. "They" called Man the lady of Christ's? And besides, one of the narrator's main problems is to decide which sex he is. At this point neither the tylist nor the Smyrna merchant is attractive to him. He is too Fisher King, wounded in his sex, Trimalchio and Procneus in his

452. But it is Eliot mythelizing his subject, applying the "mythical method," so that the lines ("April is the cruellest month / breeding Lilacs . . .") become the traditional symbol of mourning, hyacinths, symbols of flowers of mourning, hyacinths, symbols of flowers of mourning, killing his young friend
"girl"? Note that it is "They" who called him the Hyacinth girl. "They" called Millan "the lady of Christ's"
Besides, one of the narrator's main problems is to decide which sex he is.
At this point another Lygist note: Smyrna merchant is attractive to him. He is also Fisher King, wounded at his sex, Trimalechio and Encolpius of the *Satyricon*, both bisexuals, Armin Danial who is in Purgatory because he was a hermaphrodite and Tiresias who knew sex from both sides.

In *The Use of Poetry* Eliot theorized that poems grow from experiences that sank into the poet's unconscious and were "saturated, transformed there— those are pearls that were his eyes"—and brought up into daylight again by "The Hymen." The experience seems to have been such as Eliot. Otherwise I feel the time from *The Empress* is mostly significant for its reference to eyes. "Do you see nothing?" asks the aesthetist, "My eyes failed" answers her husband in the Hyacinth garden. Perhaps

The *Waste Land* even follows the typical structure of an elegy. It moves from the despair of "I want to die" to the consolation of "Shunliih". Perhaps Richard Aldington was the first to notice. In 1921 Eliot spent some time with Aldington in the country. They discussed Gray's *Bleak in a Country Churchyard*:

say that if a contemporary poet, conscious of his limitations as Gray evidenced, were to concentrate all his gifts on one such poem he might achieve a singular success. I didn't know Eliot was already contemplating, if he had not begun, *The Waste Land*. When a year or so later he read me the manuscript of this poem in London, I was profoundly affected. I had never heard anything as graveyards and suicidal. This motif from Petronius about the slyly who said, "I want to die," points the moral, if any pointing is necessary. (*Life for Life's Sake*, page 261.)

this line echoes ironically the experience of the male lover in the Hyacinth garden episode, something that happens to most human beings who fall truly and deeply in love, even if, as Eliot says elsewhere, they *hence* " . . . had the experience but missed the meaning".

As one of that fast-vanishing species, the common—as opposed to the specialist—reader I am happy to agree with the critic, Wilbur Knapp (January 23) that this "key" to *The Waste Land* is to be found in the mystical experience of the Hyacinth garden followed by a cry of desolation, so pregnant that it has to be expressed in "other languages": "*Oh! and hear the anemones*."

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Quisling

Sir,—I am writing to you in order to take up a number of the points made in the review of my book on Quisling (January 21). The reviewer has made a number of points which I think may fairly be described as constructive criticism. These I welcome. On the other hand he has also made a number of assertions which are either inaccurate or likely to convey a false impression of what was said.

It is the question of the legality of the acts of the Norwegian government, and, however, which I suspect offend the Norwegians most and which is the point on which there is unlikely to be any meeting of minds. I cannot say that we were greatly influenced by Quisling's assessment of the legal position. Our view was entirely dominated by the erroneous estimation of the position, which he would have gained from his election in 1939 or 1940.

What has influenced my opinion is the general and one specifically the Norwegian consideration. The point is that the acts of most of the

...articular governments in which...
...principle suspect from its strictly...
...stitutional viewpoint. The...
...afforded in constitutional law...
...hardly ever made provision for...
...exercise of powers in exile) to the...
...actions was very different from...
...popular esteem while they so...
...enjoyed. Usually lawyers and...
...prefer to recognize the de facto...
...government, so legislation...
...while not in direct control...
...of powers must surely be...
...upon in a different way from...
...assessed by a constitutionally...
...government freely able to exercise...
...authority in normal peacetime...
...conditions.

Cooper, the Bishop of Hereford, Sir Cyril Black, Ed Victor, and John Calverley that the title of the conference, "The Publisher's Responsibility", was clearly a camouflage for an obviously candid commercial discussion.

If the Society of Young Publishers can be accused of anything it is of failing to take that schizogenic trap set for all publishers—trying to walk that juncry line between high idealism and the sheer financial facts of life.

JAMES FRASER.
Society of Young Publishers.

New Durer Illustrations

She—There is all the romance of the Sleeping Princess in bringing in life, nearly 500 years later, Dürer's youthful drawings for Terezo's *Aurula* (TLS, 19/10/90).

Some difficult problems had to be solved by Fritz Kredel. Two of the drawings on the original blocks in the Print Room were badly disfigured: one of them so much so that the facial features have been greatly thickened and some of extraneous details added. Nordhardt suspected that a child had

The purpose of a review is to inform the reader of any new light that may be shed on the subject. This conveyed, as my review suggests, in Myers's sections on nationalism and the present-day composers.

Fairfax's rebuilding of Minerva Lodge, House. He infers that Fairfax was encouraged by Minervell's pain to undertake the building of the new house before he did after rather than before 1630. Whatever may be the relationship between Minervell's death and the house, there is other evidence which suggests that this is also the date for the date after 1630.

Among the Fairfax papers, housed in 1964 at Gay's House near Maidenhead, there is reference to the inking of stones from "my quarry at Towston More" in 1652. Presumably, this refers to the limestone quarry a few miles from Tadcaster in Yorkshire. Stone such as this

straight autohography, and I so situated several times, but they were based on experiences similar to Melville's experiences. Furthermore, the pictures in the book illustrate the writings as well as the life and family of Herman Melville. The reviewer has the right to dislike my style, and to condemn the misspelling or gubbling of two names, but I think he might have granted that the pictures have some value both for information and entertainment. Serious scholars that I am, according to the reviewer, did a similar book on Walt Whitman (first edition Grove Press; second Wayne State University Press) which

has been very well received.

GAY WILSON ALLEN,
434 Grove Street, Oradell, New
Jersey, USA.

'Jongsen'

Sir,—Perhaps the most celebrated
Yen's meditations on "Unity of
Being" occurs in the third section of
"The Tragic Generation". The stan-
dard text includes the following sen-
tence: "The men that T'ian painted
the men that Jongsen painted, were the
men of Van Dyck seated at moment-
ary ease." I understand the

The question at issue, I suppose, is not whether the Great Khan himself but his navy should have considered the Chinese. "I only wanted to know," said M. Lehmann, "has not told me, whether, for all the 'Needhamites' in the Chinese during the last million years, have enjoyed only about two centuries of efficient government by rulers of considered native (not M. Lehmann's) criteria."

He will no doubt recollect that needful was struck to commemorate divine intervention in 1588. 'This

not prevented the conclusion by Sir Nikhilesh Pevsner, a leading architectural historian (the Armadum was unfavourably appraised).

HUGH PLOMME
The Museum of Classical Archaeology, Little St Mary's Lane, Cambridge

Pugin

Sir,—Sir Nikhilesh Pevsner accuses me, in his review of Professor Stanton's book, of unfairness (1 February 4); I have been doing research concerned with Pugin for some years now, and would like to comment on the points raised.

If there is unfairness in the

(January 7) may be interested to learn that The Oleander Press has commissioned Ewald Osers to translate Heise's selected poems for a bilingual edition to appear later this year.

WAYNE SCHLEPP,
The Oleander Press, RT#4, Box 463,
Stoughton, Wisconsin 53589, USA.

Visible Credit

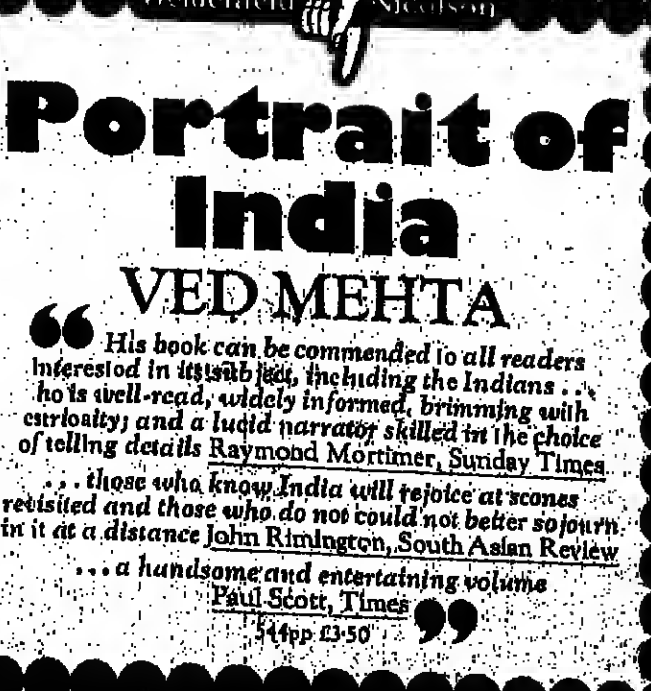
Sir,—Many I be allowed to add to your review of my *Dictionary of Non-Coincidental Relations* (1984) 40 pages, 1000 and 242 original drawings and

photographs which distinguish it from some similar works.

E. G. FARRINDER,
University of London King's College,
Strand, London WC2R 2LS.

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VED MEHTA

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... those who know India will rejoice at scenes revisited and those who do not could not better sojourn in it at a distance John Rimgton, South Asian Review

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DAVID R. REDMANN,
Department of English, College of
Arts and Sciences, University of Florida,
Gainesville, Florida 32601, USA.

Sir,—Dams Helen Gardner adduces
the well-known French varietal of
"Thiebes (February 4). If this was com-
posed before the English, though an cer-
tainly seems possible. Fragment
introduce both. It reads like a personal
statement, the others like subsequent im-
pressions of not . . .

"Dirge" which see any relevance in
"dece" nor anything different, and ugly,
nor its poignant Fragment, ending on
the exhalant "Still and quiet" brother
you still and quiet." We will
naturally compare "brother" with the
"We brother" on page 77 of the
new volume.

Dams Helen gives the hyacinth gift
capital. There is no capital in fur
the first for "Myacinth garden" after
the capitals or quotation marks. With-
out a gift, may be supposed less than
a definition.

G. WILSON KNIGHT,
Caroline House, Streamham Rice,
Wexeter.

Sir,—It would appear that Anne Ed-
gar has been understandably confused
(January 21), by the scattered and
broken nature of the co-operation in
edition two of *The Waste Land*. "The
first two parts of the poem, 'The Waste
Land' and 'The Waste Land' are the

point I made Quisling a member of the Administrative Council, and I do not make it clear that Quisling was not only over a member of that body but as hostile to it that on April 21, 1940, I wrote to Brauer informing him that it was my hope to say his life work. Another example which I have seen I specifically rejected all suggestion that Reader's involvement with Quisling was before December, 1939. I do say that Schulte-Monting's evidence conclusively shows this charge when made at Nuremberg. But in the same paragraph it also states that in the same paragraph Magella at some time and established contact there and established "It is surprising that contact was dissolved till December (page 158), but of this matter is that I have seen no documentary evidence to refute the statement made at Nuremberg; though it is not impossible or unlikely that they were wrong.

It is also apparently the reviewer's opinion that it is amazing for me to imagine "more or less ordinary men to be taking place at a time when Norway was half at war, half under occupation." But this is precisely what happened in Europe in 1940. Given the concern of the Brauer, Clegg and others for the equipment of some normal body in April, 1939, (which has been to my knowledge ever mentioned) it is inconceivable that this too was a secret in Norway? All these three men, they could do nothing about the military situation that they did.

the life of a parliament. One of the questions, what would be the reaction of the public if a British parliament passed a law (despite the opposition from at least one member) extending its life by one year with immediate effect? I suspect that a majority of people and non-lawyers alike, in the absence of such a procedure as we have doubts about its constitutionality. This is what happened in Norway. I do not intend understanding the context of Norwegian political life in the 1930s if it is generally believed that a country that has a constitution can free from all traces of constitutional propriety.

Finally, it seems to me to be legitimate when writing about a state to question moral judgments and a variable part of its system, but not to correct either about its system, or to involve it in the same events, with which it has no connection, but I think a biologist can make them.

PAUL M. HAYES
Keeble College, Oxford.

Our reviewer writes: "On account of inaccuracy, I can only refer to pages 249 of his book." The following addressed a similar point to colleagues on the Administrative Council:

On conveying a false impression of my actual capacity, I have the pleasure to inform you that I have no objection to your publishing the above in your journal. In this regard, I am, Sir, Sir,

There are two blocks that had already been cut, though probably not until the nineteenth century, and these very widely. The original drawings of the course, disappeared in the cutting. On the last one other block part of the drawing has severely faded. On all these the sense of style and knowledge of the printing process technique has come prominently to the rescue. A fuller account of the difficulties has been encountered appears in *Philobiblon* XV, (Frankfurt: Hauswedell, November 1971).

Two further points may be worth noting. Giovanni Marsdensteg's remarkable contribution to the Dürer celebration was accomplished while he himself was in his eighties, and the Officina Bodoni close on entering the fifteenth century, how many masterpieces may now be regarded as irretrievably lost. We need a printer or publisher abandoned a subject when pipped to the post by others. This is merely as a small gloss on the subject of duplication which has already been raised in the columns.

HANS SCHMOLLER,
Residing, Down Place, Windsor; Berkshire SL4 5UG.

French music

Sir—I it is not my custom to comment on reviews of my books in the press, but you have allowed for once to register surprise and bewilderment at reading what has been only a short summary.

It might also have been employed in the house's stone details of the north-east corner. There is no doubt that the tenacious link between the style and date of the house and a possible candidate as its architect. As Mr Newman has repeated, it is unlikely that this building was the work of a local man and was more probably the design of someone conversed in the tradition of a great architect. Papillon, a Huguenot not even "Fornin Architect", fits such a bill. At the start of the civil war Papillon gave up his London practice and became a Parliamentary military engineer and as such dedicated his book *A Practical Abstract of the Arts of War, Officiation and Assaulting*, to King's tax. It is not so probable to suggest that Fairfax may have turned to him when contemplating rebuilding in about 1630. Stylistically, the rather granitic house shown in King's view in the Bodleian (and the British Museum) of about 1636 matches the character of the impressive but unexciting facade of Littlemore Hall at about this time. No doubt the "Swelling Half" (Sir, the "Squire grows Spherical" would have appealed to Papillon's imagination. As his own house at Lubbenham in Leicestershire such a concern for spatial geometry was apparent, and it is probable that the original staircase had a half-arched balustrade lit by the lantern shown in both of King's views. Though Mr Newman may well be right when he says that "it is hardly conceivable that a roof-top cupola should at that date be open to the Hall below" the spiral staircase and cupola at Thrapston are a different matter.

Memories—IV," *The London Mercury*, Vol VI, No 34 (August, 1922) page 402; and thereafter in *The Trembling of the Veil* which was published in October, 1922. Since 1922, it has appeared in the several editions of Yeats's autobiographical volumes and has been widely quoted. But there appears to be no textual authority for "Jongken." Unless we are greatly mistaken, there is no such painter.

Senator Michael R. Yeats's collection of his father's manuscripts contains many relevant items. One of them has the following inscription: "The portrait painted by the men that I see painted, even the mon of Van Dyck seemed at moments like great larks at rest." The blank is Yeats's, meaning presumably that he was not sure which painter to name beside Titian and Vm Dyck.

The second manuscript has the following: "'The blank is the blank of the man Velasquez seemed at moments like great larks at rest.'" In this case too, blank is ours. In the manuscript, this name is difficult to decipher, but it begins with "Ja" and is certainly no longer consistent with the reading "Velasquez." The difficulty is manifestly due to the misheard "Velasquez" and "Jongken." "Van Dyck" instead, presumably because he recalled one of his earlier references to Velasquez as "the first bored celebrant of boredom." (*Autobiographies*, page 133). So far as we can decipher the manuscript at this point, blank Yeats wrote appears to have been:

The National Gallery of Ireland.

into the axiomatic scope of Pugin's writings. The reviewer gives credit to such impositions, but points as the change from symmetrical to asymmetrical forms; but who fails to assign equal weight to the work or to his buildings, which have been largely unnoticed by architectural historians. The book does form an important part of Pugin's complete work. Also he undervalues Professor Stanton's work in the domestic field. But apart from these criticisms, it seems to me that he proceeds with judgment and restraint, and that his criticisms are not unduly severe. The only considerable weakness in the book's statement of criticism though mercifully he does not quote the worst instance; "the equalities established between the architectural and the forms constructed of it" is legible in the texture of the walls. The review gives more moderate and typical criticisms of the book, and is based on a successful basis of critical assumptions. On the evidence that the book gives, the inference that Professor Stanton is ill at ease in his criticisms of Pugin's buildings is a fair one.

The second main criticism is that Professor Stanton speaks over the religious issue; of the evidence of the religious issue, the reviewer chooses to treat minimally of questions of Catholicism and liturgical practice. I do not see that the promise of a larger book to come should pardon such an omission; of course the book could write of a book—she has over twenty years' work in the religious regeneration of the United States. In this book, the religious issues of what might be produced, but

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JOHN BAKER

Night words for Germans

FINSTERNISMAN:
Sex in Volkswimmel
Unnumbered pages.
Rowohl. DM120.

According to the subtitle on the jacket, this book is "The Obscene Vocabulary of the Germans"; according to that on the title-page it is "The Sexual Slang of the German People". Either way, it is a mind-boggling prospect: more than 600 (unnumbered) pages, closely printed, of what, lacking a better term, may still think of as smut. Thorough inspection reveals that Mr Bornemann's bawdy "night language", he calls it, includes a wealth of terminology which even to an over-stretched imagination would not seem "sexual", let alone "obscene"; and much of what remains is, perhaps inevitably, repetitious. (*Sex in Volkswimmel* is in two parts—a 220-page dictionary and a thesaurus; a two-word concept such as *wilde Ehe* ("concubinage") appears no fewer than five times.) Still, the core of the matter is quite hard and large enough to explain the blurb-writer's enthusiasm (and may go some way towards accounting for the price):

What, in an area which our formal language has tabooed, colloquial language has produced in the way of full-blooded, blunt, witty, brutal, juicy, apocryphal, gaudy, vulgar, lewd, coarse, unambiguous, and ambiguous expressions and turns of phrase—here it is printed for the first time.

Mr Bornemann has certainly done his homework. "For the sake of completeness" a final section of his two "works" . . . which I have not consulted . . . a figure which perfectionists will regard as disquietingly large; but since "completeness" means a total of 550-odd items, to express such disquiet would be ungenerous. In any case it is his Herculean endeavour that makes Mr Bornemann's bequest to lexicography outstanding. Not that *Sex in Volkswimmel* is by any means the first of his lexical achievements. As we learn from his introductions—there are two, one for each part—he is not only the author of a lexicon of love (*Lexikon der Liebe*, the first two volumes of which were reviewed here on April 16, 1971, four more to come) but also, having spent many years in English-speaking countries, and having written "eight books in English and more than a thousand contri-

butions to scholarly journals in England and America", a *crucial* of words: it is, we are told, to him that English owes the terms "scatology" and "a by-product of his weekly column in *Melody Maker*" "beat music".

No tiro, then, Mr Bornemann has been sustained in his latest labour by a whole cluster of convictions and intentions, to some of which his critics should pay heed. He believes that the language he has studied so assiduously is "the most important part of colloquial German", and moreover that "the linguistic logic of the sexual underworld represents the only therapy which can help our senile High German to regain the virility of Middle High German". His dictionary is "aimed above all at the non-philologist"; in other words, particularly since the estimable but amateurish work of Heinz Küpper (*Wörterbuch der deutschen Umgangssprache*) is described as "philologically exemplary", the aim is modest if not low. And those who in their innocence do not consider *Sex in Volkswimmel* sufficiently informative should bear in mind that the author's creed leaves little room for explanatory material of any sort:

In this kind of dictionary one should explain as little as possible. As my grandfather used to say: "The more you stamp on it, the more it sinks." Some of the terms used in night language can no more be explained than can good jokes.

The most exacting article of faith for any grandchild, however, is that which decrees that "one should confine oneself, when dealing with the language of the present day, to words one has actually heard".

Mr Bornemann does not, of course, deal solely with the present—hence the bumper bibliography, and hence such entries as "minister swallow (*Ministerstrolche*)", prostitute in the Middle Ages who plied her trade in the vicinity of a church (sometimes in the lower). Nevertheless, it is from his decision, implemented over a period of ten years, to go forth and "interview systematically" poncees and pimps, prostitutes and pervers, the prurient and the profane—that it is from this eyeball-to-eyeball contact that the bulk of the book derives. Just how often Mr Bornemann had his leg pulled we shall never learn (that he ever pulls ours seems unlikely); but what we should surely be told is, if not the etymology, then at least a little more

than is in fact disclosed about the currency of the terms recorded. The thesaurus may not be the right place. But the dictionary? How wide are the circles, for instance, in which a substitute boy-friend, a stop-gap, is known as a *Hechtling*, and a woman's public hair as her *Uhrhülle*? When is a brothel a *Tatterlall*? If someone is beautiful, big-bosomed, and sexually irresponsible, do the underworldlings automatically label her *Lolloplichtig*? Is "to have English (sogelie?) intercourse" (*sogelie* *verkehren*) the expression for "to keep still during coitus"? And where nowadays, other than in Goethe (Mr Bornemann's source?), does one come across *Melster Isc* for "penis"?

Apropos "penis", one of the many lessons to be learnt from *Sex in Volkswimmel* is amply illustrated by the relevant section in the thesaurus: not only is the scope for double entendre larger in German than in English, but the German has realized it; so that for the faux terms, Mr Bornemann lists roughly 500 terms, many of them so commonplace in their primary senses that, for those in the know, conversation is almost inevitably earned. Two further lessons, though perhaps obvious, are worth singling out. First, German slang appears to have a word for it, no matter what it may be—this thesaurus's eighty-two principal section-headings include *Mensuration*, *Masturbation*, *Bestiality*, *Anal Intercourse*, *Oral Intercourse*, *Inter-mammary intercourse*, *Bisexuality*, *Transvestism*, *Exhibitionism*, *Scopophilia*, *Fetishism*, *Undinism*, *Corollism*, *Coprophagia*, *Pien*, *Cannibalism*, *Sado-masochism*, *Religion*, *Politics*, and *Tobacco*—and this terminological plethora is evidently attributable to large measure to the ease with which German-speakers can neologize, notably by compounding what is already there. Secondly, verbal obscenity is a matter not of mere words, but of the arrangement of words. Mr Bornemann's lists and definitions are far from respectable, no doubt, and it is to be hoped that a more professional scholar will one day sort them all out; but even so it stands *Sex in Volkswimmel* is a somewhat dreary compilation. It fills a sizable gap on the specialist dictionary shelves, but its power to disgust or titillate—do what is most widely resented about obscene publications—is scarcely more significant than is that of most of its neighbours.

The first part of the book provides the theme of a self-regulating evil. It rejects the doctrine that animal behaviour originates in external stimulus and that the evolution of species is due to selection pressures acting on random variations. Instead, the theory of the inheritance of acquired characteristics is put forward: a kind of neo-Lamarckism. This is a fundamental and delicate problem in modern genetics. The Lysenko affair should teach any Marxist that its final solution will be achieved only by the cool and subtle appraisal of much diverse evidence, unimpeded by ideological commitment. Mr Williams is not the man for the task. For example, he uses squinting facts to prove the inheritance of acquired traits. These modifications of the

any language can marshal in moments of desperate frustration—"nooms", "conkers", "monster", "thingy"—or are unlikely provincialisms uttered perhaps once by some research-conscious rustic. More serious: what are the following: "Vas deferens", "Highmore's body", "Holler's vascular cone", "cryptochloepexio", "penisile"? And the bold innovations of baroque stylism or modernisms are surely tributes to personal ingenuity rather than to the native richness of the language.

It won't do. Most of the dictionary is a product of the grosser fantasies of Celia's sentimentalized love affair with that idealized hussy, the Cæcilian language. The rest, a glimpse of that apologetic side of his work—an obsession with things lowly, deformed, malignant and diseased—which is obvious in his books right from the disgraceful first in *Vieja la Alcarria* (deleted from a level text) to his latest novel *La terrible* (Celia's "lavatory" dialogue; he is a sort of conservative pornographyographer out to destroy modern society and return us to the golden age of bawdy and snigger. But there is something satisfying in the thought that this dictionary will outrage both prudes and the armies of modern moralizers on the joys and purity of sex.

But the book raises urgent methodological problems. Avogadro's private introducer such as "kick" or "load" is instantly, grossly intelligible to any Englishman; but only Celia would include such words in a dictionary of *pudibundia*. Many of his examples are merely those words

Model monkeys

LEONARD WILLIAMS:
Challenge to Survival
316pp. André Deutsch. £3.50.

When an earlier book by Leonard Williams, *Mao and Monkey*, was noticed in these columns (November 9, 1967) the reviewer observed that "Mr Williams, who is a professional musician, has no scientific training, but that is no reason for sneering at those who have". In *Challenge to Survival* he sneers again. He begins by telling us that this book is

the dialectic philosophy of a revolutionary who takes his starting point from Hegel and Marx, and who rejects the establishment, all forms of institutionalized religion, the technological consumer society and the nuclear family.

Mr Williams has an interesting story to tell and an important theme to develop. The story is his achievement in maintaining a breeding colony of *Lagothrix* or woolly monkeys, with six infants born during the past ten years. His theme is the social behaviour of these animals and its bearing on the evolution of human behaviour patterns. With his quite exceptional sensitivity and skill in handling these difficult creatures (he was once keeper of the chimpanzees at the Park Royal Zoo in Victoria, Australia) we can only expect a stimulating array of facts and insights into monkey ways of life and thought.

It can be said at once that there is a lot of fascinating information here and some pioneering ideas are conged from it. Unfortunately, it is difficult to retain sympathy with the book. It is packed with facts but they are untidily arranged and often phrased in a way which is both tedious and tiresome. Worse, facts, figures and interferences weave around each other in tangled arabesques which the reader must unravel if he can. Worse still, in a work of scientific pretension, Mr Williams cannot disagree with the opinions of other people without referring to them as "the persuasive sensationalism of fascist interpretation" and "the high priests of establishment science".

The first part of the book provides the theme of a self-regulating evil. It rejects the doctrine that animal behaviour originates in external stimulus and that the evolution of species is due to selection pressures acting on random variations. Instead, the theory of the inheritance of acquired characteristics is put forward: a kind of neo-Lamarckism. This is a fundamental and delicate problem in modern genetics. The Lysenko affair should teach any Marxist that its final solution will be achieved only by the cool and subtle appraisal of much diverse evidence, unimpeded by ideological commitment. Mr Williams is not the man for the task. For example, he uses squinting facts to prove the inheritance of acquired traits. These modifications of the

Explaining explaining

PETER ACHINSTEIN:
Law and Explanation
168pp. Clarendon Press: Oxford University Press. £2.75.

After the meaning of meaning comes the explanation of explanation; and no one is better qualified to give it than Peter Achinstein. His earlier book, *Concepts of Science*, showed his grasp of the philosophical implications of modern science, and a work like that of the present volume draws his examples out of a detailed acquaintance with contemporary physics, and often quite advanced physics.

If there is ambiguity in a term, Professor Achinstein can be trusted to ferret it out. The concept of law in science obviously has a certain degree of looseness, shown, for example, by the fact that we sometimes speak of Avogadro's law, sometimes of Avogadro's hypothesis. The latter is used to refer both to a proposition and to a fact which that

shin and ankle bones of the foot, and other bones of the foot, are fused into a single unit; this is the foot's advanced adaptation to the habit of walking on its toes. They have been genetically fused from the cultural habit of walking on their toes. Williams forgets to mention that the foot's development is a result of the cramped, squinting posture of the foot, to be relieved by the later life depending on the squinting posture continues or is relieved by chair sitting.

He discusses "hominization" as a transition from apes through the hominids to modern man, and invokes here, but again for no reason, the letters run to more than a specific tribe he is not a credible amount by half the that it reveals a general tribal society. In a final section he looks at the problems of the mind-body relationship and political behaviour but he is thinking is sometimes as well as his monkeys.

Despite these strictures, *Challenge to Survival* contains many interesting ideas although it needs to be read with a critical eye. Its lead, its strength is in the description of *Lagothrix* life.

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A garden-city is a lovesome thing

The Letters of Lewis Mumford and Frederic J. Osborn
Transatlantic Dialogue, 1938-70
Edited by Michael R. Hughes
Pp. Adams and Davi. £2.25.

Frederic Osborn sat down to write "Dear Mr Mumford" the first time he could scarcely have foreseen the epic proportions of the correspondence which would follow. Such a lively exchange, revealing the correspondence would have been more in the style of the studies and social anthropology invoked here, but again for no reason, the letters run to more than a specific tribe he is not a credible amount by half the that it reveals a general tribal society. In a final section he looks at the problems of the mind-body relationship and political behaviour but he is thinking is sometimes as well as his monkeys.

Despite these strictures, *Challenge to Survival* contains many interesting ideas although it needs to be read with a critical eye. Its lead, its strength is in the description of *Lagothrix* life.

Mr Williams has an interesting story to tell and an important theme to develop. The story is his achievement in maintaining a breeding colony of *Lagothrix* or woolly monkeys, with six infants born during the past ten years. His theme is the social behaviour of these animals and its bearing on the evolution of human behaviour patterns. With his quite exceptional sensitivity and skill in handling these difficult creatures (he was once keeper of the chimpanzees at the Park Royal Zoo in Victoria, Australia) we can only expect a stimulating array of facts and insights into monkey ways of life and thought.

It can be said at once that there is a lot of fascinating information here and some pioneering ideas are conged from it. Unfortunately, it is difficult to retain sympathy with the book. It is packed with facts but they are untidily arranged and often phrased in a way which is both tedious and tiresome. Worse, facts, figures and interferences weave around each other in tangled arabesques which the reader must unravel if he can. Worse still, in a work of scientific pretension, Mr Williams cannot disagree with the opinions of other people without referring to them as "the persuasive sensationalism of fascist interpretation" and "the high priests of establishment science".

The first part of the book provides the theme of a self-regulating evil. It rejects the doctrine that animal behaviour originates in external stimulus and that the evolution of species is due to selection pressures acting on random variations. Instead, the theory of the inheritance of acquired characteristics is put forward: a kind of neo-Lamarckism. This is a fundamental and delicate problem in modern genetics. The Lysenko affair should teach any Marxist that its final solution will be achieved only by the cool and subtle appraisal of much diverse evidence, unimpeded by ideological commitment. Mr Williams is not the man for the task. For example, he uses squinting facts to prove the inheritance of acquired traits. These modifications of the

any language can marshal in moments of desperate frustration—"nooms", "conkers", "monster", "thingy"—or are unlikely provincialisms uttered perhaps once by some research-conscious rustic. More serious: what are the following: "Vas deferens", "Highmore's body", "Holler's vascular cone", "cryptochloepexio", "penisile"? And the bold innovations of baroque stylism or modernisms are surely tributes to personal ingenuity rather than to the native richness of the language.

Explaining explaining

PETER ACHINSTEIN:
Law and Explanation
168pp. Clarendon Press: Oxford University Press. £2.75.

After the meaning of meaning comes the explanation of explanation; and no one is better qualified to give it than Peter Achinstein. His earlier book, *Concepts of Science*, showed his grasp of the philosophical implications of modern science, and a work like that of the present volume draws his examples out of a detailed acquaintance with contemporary physics, and often quite advanced physics.

If there is ambiguity in a term, Professor Achinstein can be trusted to ferret it out. The concept of law in science obviously has a certain degree of looseness, shown, for example, by the fact that we sometimes speak of Avogadro's law, sometimes of Avogadro's hypothesis. The latter is used to refer both to a proposition and to a fact which that

editor, Michael Hughes, has done a magnificent job in preserving continuity and leaving the reader gasping for more. Mr Hughes also contributes a prefatory biographical note and three brief introductions to each ten-year period, just sufficient to put any stranger to the authors in immediate touch with them and their subject-matter.

Inevitably in an exchange of this nature, there is repetition. Indeed the cynic might remark that the whole bundle is a repetition of the basic theme that first brought these two men together. The garden-city movement, sometimes considered rather too glibly as outmoded, has been a guiding light in the lifetime work of both; it has cemented their

California's lone ranger

of the particular contribution he made to the Modern Movement after he had emigrated to the New World. He did so (in June, 1914) with the encouragement of Adolf Loos, and with the intention of working for Frank Lloyd Wright and eventually returning to Vienna. The outbreak of war kept him in America, but he did realize his other ambition and joined Wright in 1917, being accepted on account of his engineering experience and put to work on the drawings for the Imperial Hotel in Tokyo.

Little of his work for Wright has been preserved, but his relationship with the Prairie houses he had admired in Vienna, though he himself had already designed Wrightian houses while working for his first American employers in Chicago. The mutual influences between Wright and his assistants are notoriously difficult to determine, but Dr Gehlbard has good reason for suggesting that Schindler was involved in Wright's experiments in building with cast concrete blocks. This certainly accords with the interest Schindler had taken in the vernacular adobe houses he had seen on an earlier visit to the West, and with the kind of houses he first built when he left Wright's office in 1922 and set up on his own in California.

Dr Gehlbard's work was well known and admired by young architects in at least throughout the thirties and these were the same architects who were working for Schindler. They were not, as Dr Gehlbard suggests, the high priests of a newly discovered style, dressed in the robes of the old world, but they were absorbing new influences from the time, and Schindler's work was a part of it. It stood for what was built into the consciousness of many of them, emphasizing because of the time, and Schindler's work was a part of it. It stood for what was built into the consciousness of many of them, emphasizing because of the time, and Schindler's work was a part of it.

Dr Gehlbard has been tempted to claim that no one had taken the time to look at the quality of Schindler's architecture. It is easier to appreciate today than it was thirty years ago, but that is not so much because whatever he may have had in common with the new art movements of the 1920s as because of the renewed interest, taken in the 1960s, in the which constitute their general aspects in virtue of which they are said to express necessity. Analysis of the general concept of explanation is then given, and analysis applied to the question what types of explanation are implied by laws. In his two books, Professor Achinstein has various types of reasoning in the man of science actually when he proposes a law. Lussac's law is given, for example, as an example of inductive inference. Avogadro's law is given, for example, as an example of inductive inference. Avogadro's law is given, for example, as an example of inductive inference. Avogadro's law is given, for example, as an example of inductive inference.

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friendship and quite naturally permeated their correspondence. To oversimplify that theme, as its opponents are prone to do, is to run the risk of misrepresentation and to miss most of its significance.

For those who have never found the time to read properly the published works of Messrs Mumford and Osborn, let alone those of Ebenezer Howard, the real hero of this book, this collection of letters should leave no doubts about where each of them stands in the long and continuing battle for more humane values in the environment of our increasingly metropolitan society. Neither author is afraid to assess the importance and sometimes the failure of his own contributions. The

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present volume provides a useful, authoritative, and decently objective commentary on their life's work. It is a summing-up and a testimony.

In a sense, therefore, this is a collection for specialists. It contains some valuable source material and will doubtless generate some boring theses; but it is equally a volume with which anyone could settle down in front of a winter fire and become immersed in the felicities of a maturing friendship. It is in effect a vast body of evidence on the nature of friendship; somewhere within it may even lie buried some of the secrets of happiness. Moreover it contains an unconscious sense of plot and progress, and a few climaxes in which the least specialized reader can become involved.

Each letter reads as part of a continuous chronicle. There is naturally much talk of town and country planning, its changing fashions, and the personalities engaged in and around it. Although good editing cannot entirely avoid the repetition of well-worn themes—and students will be grateful to Mr Hughes for leaving so much in this volume is not just a long-drawn-out debate about residential densities. Sir Frederic is intransigent about his twelve houses to the acre; Mr Mumford is flexible. But their concordance is such that disagreements can be forcefully aired without danger to their friendship or to much wider considerations. As much as anything these letters demonstrate the way a simple though often fanciful concern for a high standard of urban environment can range over every aspect of the human condition.

For general reader and specialist alike, though, the greater fascination may lie in what can here be called the side issues: the social and political comments, the work behind the

craft. Let them be under no illusion on this occasion; at least one reviewer has read their cupivating transatlantic dialogue from cover to cover and turned the last page with regret.

T.L.S.

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A training in rhetoric

A. F. PARTIDGE:
The Language of Renaissance Poetry
Spenser, Shakespeare, Donne, Milton
348pp. André Deutsch. £3.95.

A. C. Partridge studies the language of Renaissance poetry by analysing a generous selection of poems and verse passages from the work of its four greatest English exponents—Spenser, Shakespeare, Donne, and Milton. Each example is followed by a detailed commentary on diction, syntax, versification, rhetorical figures, compositional errors (where appropriate), meaning and imagery. This comprehensive programme involves some moments of tedious repetition and occasionally superfluous detail, as might be expected. The desire to comment on virtually everything also leads to incidental banalities such as "the image-group concludes with *dimme-play* and *Chorus*, metaphors drawn from the theatre" (part of an analysis of a passage from *Paradise Lost*), and Professor Partridge's rather abrupt annotative style can produce some bleak, disconnected statements.

Yet the great advantage of the method used in this book—and it more than balances the irritation caused by these minor defects—is that the reader has constantly before him the actual works to which the commentator is referring. Generalizations are kept in check by the presence of the texts from which they arise; or, if, as is often the case, Professor Partridge is drawing his conclusions not merely from the particular example, but from his knowledge of the whole of the author's work, it still remains possible for the reader to see the exact way in which the comments apply and judge for himself whether the analysis is adequate to the original synthesis which is the literary text. As Professor Partridge says, in the course of a refutation of T. S. Eliot's strictures, "Milton's verse, Eliot failed to appreciate the true nature of Milton's innovations" because his critique was not based on the analysis of copious samples of Milton's verse. Whatever objections may be made to Professor Partridge's remarks, they will not, at any rate, be unhelpful.

The prosody of trauma

RICHARD J. ONORATO:
The Character of the Poet
Wordsworth in "The Prelude"
435pp. Princeton University Press.
London: Oxford University Press.
£6.

At its best, *The Character of the Poet* is very good indeed. Richard J. Onorato writes extremely well, has read Wordsworth with great sensitivity and, though his viewpoint is psychological, has much to offer in ordinary critical terms. He is most perceptive, for instance, on Wordsworth's attitude to language: on what poetry meant, and could do, for him; on the obvious comparison, in Geoffrey Hartman's *Jungian exegesis*, *Wordsworth's Poetry, 1787-1815*. Where Professor Hartman talks of Wordsworth's "inherently apocalyptic and autonomous" to be achieved only through violation of the nature that he loves, Professor Onorato is less dramatic. To quote from the scrupulously fair comparison set up in his appendix:

"Expansive" Wordsworth's Poetry surely is, not—perhaps inevitably—there are times when Professor Onorato's self-doubting reference to "reductiveness" is justified, too. His basic view of Wordsworth as traumatized by the early death of his mother and seeking earnestly to replace her in his relationship with Nature should be acceptable to most in 1972. The trouble comes when, for the sake of the analysis, he turns to data, lines of astonishing beauty and power form the case-history of a neurotic. Professor Onorato is surely wrong when he

In many respects the account that Professor Partridge gives of English poetry in the sixteenth and seventeenth centuries follows well-known and unexceptional lines. *The Language of Renaissance Poetry* is a pioneering work as much as an able résumé of the fruits of twentieth-century literary and linguistic scholarship, though the recommended opinions are by no means simply the latest, and the terminology which Professor Partridge prefers to use is traditional, or, in his comments on rhetorical figures, the once familiar, but now slightly puzzling, terms of Renaissance handbooks. (Explanations are provided, however, and the index usefully includes these terms.) The value of such a book consists in its drawing together of many separate strands and in the proof which it supplies that scholarship does not merely accumulate while poetry decays, but builds up to a relevant and coherent whole.

There are, however, particular topics on which Professor Partridge is uncertain, and to which his variety of reference seems to bring confusion rather than clarity. One of these is metre. In his discussion of Shakespeare's dramatic verse, for example, he supports F. E. Halliday in emphasizing the importance for the dramatist of creating verse capable of theatrically effective delivery, as against commentators who are preoccupied with theory and ideal metrical pattern. Yet in discussing *Romeo and Juliet* Professor Partridge distinguishes, surely unnecessarily, between lines in which the termination of "Romeo" and "Mercutio" occur as disyllables and lines in which they are monosyllabic. For an actor the distinction is non-existent. A little further down the same page Professor Partridge quotes, "Utter your gravitate ore a Goships bowle," and "Alone in compaign, still my cure hath beene" (accompanying them with scansion marks). "Syncope," he comments, "is implied in *gravitate* and *compaignee*, which are theoretically disyllabic; yet Shakespeare, who makes Capulet speak in character, may have favoured trisyllables."

The most important recurrent topic, and one on which some hesi-

tation of judgment is also detectable, is the rhetorical training of Renaissance poets and its influence on their patterning of language. In the earlier part of the book, where Professor Partridge is concerned not only with Spenser but with Spenser's forebears and contemporaries, he is often dealing with poets whose technique is immature and crude. Possibly because of this, he adopts an attitude which seems to be anti-rhetorical. Even Sidney evokes the comment: "He affected to reject Petrarch's far-fetched conceits in *Astrophil and Stella* (sonnet XVI), but was unable to shed the handicap of a poetic dominated by rhetoric." The comments on rhetoric in Shakespeare's early work are more approving, but, in the mature Shakespeare and in Donne, Professor Partridge notes improvements which have been achieved "by transferring the emphasis from decoration to imaginative activity." The use of rhetorical figures is not, he admits, abandoned, but "the poet found he could project them less artificially to the surface texture of the poetry."

In his discussion of Shakespeare, Professor Partridge lays particular emphasis on the developing images which such critics as Wilson Knight, Caroline Spurgeon, and W. H. Clenden have taught us to recognize, and he supports the now generally accepted view that Shakespeare's transition from leisurely "artificiality" in the early work to a more urgently functional and imaginatively concentrated style in the later work reflects the general movement of the time from Elizabethan decorative rhetoric, to the tropes and "strong lines" of the Jacobians. Commenting on the storm scene in *King Lear*, Professor Partridge notes that "Lear's declamations are not rhetorical in the Isocratic sense of words used for effect. *Explanatory* expressions revealing the passions of the mind and personal metaphor characterize the eloquence of an exasperated spirit." And, a little further on: "The symbolic language of King Lear is complex, yet strange with a simple compression and intensity."

This is fair and sensible; yet it

could be read as a playing down of the importance of rhetoric. (One also notices that the commentary deals less fully than it might with the variety and frequency of figures in this passage and, in particular, misses the rhetorical force of its culminating line, "More sin'd against, their sinning," which involves much more than alliteration.) The point that *explanatory* here characterizes "an exasperated spirit" is made in such a way as to suggest that it is a departure from earlier rhetoric, but the best rhetoricians had always insisted on the need for *devenum* in the use of the figures, and if this rhetoric does not stand off in self-conscious relief from its subject, Kurlenham and others were saying precisely that the finest rhetorical art was that which hid itself by merging with the subject.

In this sense Shakespeare's development towards a use of rhetoric more appropriate to his themes and characters and more closely integrated with his dramatic realism should be interpreted as evidence of his understanding of the proper use of rhetoric and of a growing capacity to realize its potentialities. The same might be said of Donne, except that he seems to have absorbed some of the Shakespearean experience before starting to write. Both can be compared, rather than contrasted, with Sidney, and of none of the three is it really true to say that they were handicapped by a "poetic dominated by rhetoric."

This, however, does not quite fairly represent Professor Partridge. In the section dealing with Milton he is more obviously pro-rhetorical than anti-rhetorical, and there is an undercurrent favourable to rhetoric running throughout the book.

The Roman way

AGOSTINO LOMBARDO:
Ritratto di Eneide
348pp. Pisa: Nistri-Lischi. £3.00.

Italian professors of literature have an unfortunate and most irritating habit of publishing from time to time collections of reviews, essays and introductions, written over a considerable period of years, without attempting to revise them or arrange them into a coherent pattern. Agostino Lombardo in *Ritratto di Eneide* has produced fourteen essays, written between 1951 and 1968, arranged in chronological order, beginning with Shakespeare and finishing with Thom Gunn. He has sometimes conflated two reviews into one essay or compressed together an essay and an introduction, but he always takes care to avoid repetition. Moreover, he has had the excellent idea of bringing the book up to date with lengthy footnotes containing new biographical and bibliographical material or even a change of opinion or attitude.

The English Department of the University of Rome owes its reputation mainly to the great work of Mario Praz, whose mantle fell, with some diminution of authority, on his pupil Giorgio Melchioni, to whom Professor Lombardo's book is dedicated. Professor Lombardo has little of Praz's originality and only a modicum of his breadth of scholarship, but he usually writes stolidly and sensibly.

The main problem of *Ritratto di Eneide* is to establish for whom it was written. The essay "Troilo e l'aristocrazia vittoriana" begins: "Vances slowly in the esteem of the reader? What reader? What public? All the quotations from English poetry are accompanied by translations into Italian and all the prose quotations, from English novels, essays and diaries are in Italian, without an English original. One must suppose therefore that those essays were written for the Italian public, with special reference to Italian students of English literature. This hypothesis is borne out by the fact that in the index

there are nineteen references to Praz and ten references to Melchioni, more than all the other English and American critics together. The index, however, is not entirely reliable. Jane Austen appears as "Austen I," and the six references to G. Wilson Knight give no indication of how heavily Lombardo has leaned on his work in the essays on *Antony and Cleopatra* and in parts of the two essays on *King Lear*. There are good things in the book, but the letters in italics in the title are not to be regarded as particularly valuable contributions to the study of the *Aeneid*, yet Professor Lombardo's glance at Cecchi's poem, *Storia della letteratura nel secolo XIX* (1915), can be detached concerns of the dogmatic theologian, but also in the attack on Byron, as if Leslie Chand had never lived or written.

Other essays are not what we can call "Conrad" in the narrow sense. "Conrad" is, in fact, a commentary on an Italian translation of *Chance*, which had appeared, and has little relevance to Conrad's work as a whole. Professor Lombardo writes, well on the critical writings, on E. M. Forster and on Virginia Woolf's *A Room of One's Own*. He is not so happy with Thom Gunn.

The essay "Thom Gunn e il nuovo movimento" was written in 1967 as an introduction to *My Sun Captain*, translated, with other poems, by Camillo F. G. S. Fraser's preface to his *Poetry Now* and a more conventional passage from Robert Conquest's *Unholy New Lines*. He first discusses the poets of the "new movement" and finally decides that Gunn is "the major poet of the generation." Curiously enough, he does not even mention Ted Hughes and Sylvia Plath.

These essays are mainly concerned, but they are also serious and painstaking works, which show a considerable interest and knowledge of Italian students of English literature. This hypothesis is borne out by the fact that in the index

Between Jesus and the Gospel

BUNTER BORNEKAMM:
The Resurrection of Jesus
Translated by D. M. G. Stalker
399pp. Hodder and Stoughton. £2.50.

There was a man totally surrendered to the message which he felt charged with delivering. Necessity, as he once said, laid upon him. But did he really what he delivered, standing between Jesus and the Gospel and asking the Son of Man into a resurrection? Günther Bornkamm's book is the sequel to his *Jesus of Nazareth*, and inevitably raises the question of the resurrection.

It is a question of the resurrection of Jesus, a question which has troubled the Christian Church since the first century. The resurrection is the central point of the Christian faith, and it is the foundation of the Christian religion. The resurrection is the proof of Jesus' divinity, and it is the basis of the Christian hope. The resurrection is the key to the Christian understanding of the world, and it is the source of the Christian love.

But the resurrection is not a simple matter. It is a complex and mysterious event, and it is one which has troubled the Christian Church since the first century. The resurrection is the central point of the Christian faith, and it is the foundation of the Christian religion. The resurrection is the proof of Jesus' divinity, and it is the basis of the Christian hope.

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due to Jewish apocalyptic, something which perhaps to Hellenistic eyes, but the very shift in emphasis obscures a very definite understanding of the facts concerning Jesus. "The Resurrection meant the establishment of those facts as saving events... which made all the difference for time and eternity." The honorific titles applied to him—Christ, Lord, Son of God and the rest—are titles for Jesus. They do not out the historical figure. They affirm that "he alone is and brings God's salvation to the world."

Paradoxically, we have more information about Paul than we have about Jesus himself. For Paul's letters are primary evidence. The genuine letters (from which Bornkamm excludes II Thessalonians, Ephesians, and Colossians) are the earliest and most authoritative sources for the history of primitive Christianity. By contrast, Acts must be regarded as secondary, and is treated here with much critical reservation. Luke wrote at a time when the controversies which raged round Paul had been settled or forgotten, and he misunderstood some of the situations. So instead of trying to fit Paul's own statements into the narrative supplied by Acts, as was attempted in older standard books, we have to check Acts by the Epistles. The conservative reader must be prepared for shocks on his way to a vivid assemblage of hard facts.

Saul of Tarsus belonged to the Jewish Diaspora, which was more

liberal and more exposed to Greek influences, and which accepted customs without discrimination, a condition in which Palestinian orthodoxy was adamant. Then, in Jerusalem, he joined the Pharisees. There was thus a tension of strains within himself, as there was soon to be within the Church itself, leading too easily to its disruption. As an orthodox Jew with an overseas background, he was "made" to be a missionary to Gentiles, and perhaps, in this period, actually was one. But he probably did not persecute Jewish Christians—there was nothing blasphemous in their over-belief, Hellenistic Christianity (Damasus) was the enemy, and this he was determined to extirpate.

For the Jewish-Christian Church, committed to the whole law, circumcision, which seems to us so trivial, involved "nothing less than the physical continuity of the saving history and as a consequence the legitimization of its claim to be the true Israel, as opposed to the Jews," who rejected the promised Messiah. When he was converted, more was involved than the appearance on the Damascus road, more than a subjective experience. It was a theological conversion. When "he pleased God to reveal his Son in me," he came to see who Jesus really was and the significance of his life and death for God's dealings with the world of men. This meant a break with his own past, counting his previous "righteousness" as

the history of doctrine, allowing for the fact that a history of anything must, in some sense, be a history of, among other things, its development. From this point of view, the present volume is somewhat disappointing, after the promise of the short prelude already mentioned. It certainly shows that Dr Pelikan is conscious of the fact that doctrine has developed, and it might be urged by some that anything more than this would turn history into propaganda. Some, again, will be surprised that an account of the concrete situations of the Church often explicitly excludes reference to the political and social contexts of the time and concentrates entirely upon the intellectual context and climate.

The magnitude of this task might daunt a less courageous and persistent scholar than Dr Pelikan. Most historians of doctrine are content to become experts in a limited period; nevertheless there is no reason to doubt Dr Pelikan's competence for the task since, although he has been up to now known chiefly for his studies of Reformation figures such as Luther, he shows himself in the present volume to have an amazingly detailed acquaintance with the Fathers of the first six centuries, and not less with their modern students and critics. The promised future volumes will deal with the spirit of Erasmus, Christendom (600-1700), the growth of medieval theology (600-1300), reformulation of Church and dogma (1300-1700), and Christian doctrine and modern culture (since 1700).

From this scheme and from various other data it is clear that Dr Pelikan is free from the common assumption of scholars writing in English that nothing of real theological importance happened in Eastern Christendom between the Council of Chalcedon and Alexei Khrushchov. Apart from anything else, his first volume will provide English readers with a useful companion to the indispensable books of J. E. Bethune-Baker and J. M. D. Kelly. What is not altogether clear, however, is the sense in which "History of the Development of Doctrine" is different in execution (it is obviously different in aim) from a highly competent and interestingly written work

refuse. "To the end of his life," Bornkamm writes, "Luke's Paul remains an orthodox Jew and Pharisee. For Christ's sake the real Paul gave up the law as a means to salvation."

Paul regarded himself as being part of a succession. He appealed, like all other Christians, to the Old Testament. He insisted on the tradition which he had received. He was hampered on the apostolic Kerygma. The one unique and personal factor in his treatment of what they all had in common was his doctrine of justification by faith. This made deadly enemies of the Jews and made him an outsider in many Christians. But it gave the Church, composed of both Jews and Gentiles, its first real theological basis.

He agreed with the Jews and all other Christians that the Law was God's call to life and salvation, and that it was to be obeyed. He believed, like the Hellenistic Jews, that it applied to all and not only to Jews. But what he came to realize, more radically than any before him or after him, till Luther, was that this good, holy, and righteous law was incapable of imparting life and salvation. Thus for him the universality of the Law meant its declaration that all men, Jew and Gentile alike, are guilty.

The Law brings only knowledge of sin. In God's sight all men are justified—and Paul adds, "by the works of the Law". Thus the Law

ns a means to salvation is bankrupt—Christ is the end of the Law to the believer. The Gospel alone is the power of God to salvation. We depend wholly on God's free gift of grace, who sent his son to die for us while yet sinners. No man can earn it or deserve it. "Our own righteousness" blocks the way to God.

The question about Jesus or Paul has, Bornkamm tells us, become prominent in the postwar dialogue between Jews and Christians. Jesus they accept as a prophet, and "our brother"; Paul made him seem a destructive renegade. So too the anti-Christian polemic from the Marxian camp raises the same slogan—away from Paul with his mystical "salvation", back to Jesus and social revolution (Bloch). But fundamentally Paul and his Master agreed. What Paul said in his preaching, Jesus did, by eating and drinking with publicans and sinners. Without God all men are lost; God accepts all men without distinction and has drawn near to give them life and freedom. The author of Ephesians understood: what Paul was trying to say was that God, by his action in Christ's death and resurrection, had broken down every dividing wall, between Jew and Gentile and between man and God. Remote and well-nigh incomprehensible though some of Paul's thoughts have now become for us, he bequeathed that treasure, in earthen vessels. That phrase is Bornkamm's eulogy on the man, in his greatness and in his limitations.

It need hardly be added that this is a masterly work. Nobody can write about Paul in future who has not studied it. The detailed exposition of the Epistles is a goldmine for the teacher and preacher. And, though in itself a major piece of scholarship, the book is intended for the general reader. The publishers are to be congratulated on producing it at a reasonable price.

Gods of philosophy

ILTYD TRETHOWAN:
The Absolute and the Atomical
289pp. Allen and Unwin. £5.

Although *The Absolute and the Atomical* is primarily a summary and discussion of the views of other authors, it is much more than a mere survey of a wide area of contemporary thought about philosophy and its relation to religion; Iltyd Trethowan's own views emerge and are vindicated. Occasionally there is evidence of a certain degree of contempt for the assumptions of the most fashionable brand of contemporary philosophy, which runs counter to the prevalent urbanity of the book; but this is not necessarily a defect. The philosophers concerned are themselves not infrequently contemptuous; and many of Fr Trethowan's points against them are well made.

There seem to be two contrary dangers in writing about Christianity that of trivializing and domesticating the divine revelation in such a way that man might just as well have invented it for himself; and that of succumbing to an irrationalism which makes revelation seem totally arbitrary to human intelligence and moral sensibility. Fr Trethowan is well aware of both these dangers. In his view, revelation must go beyond what can be confirmed by human reason and experience, but, to be credible, it must, to some extent be confirmed by them.

He quotes, with approval, the words of Henri Bouillard: "If it is true that Christ has a decisive importance for all men, then Christ's coming must correspond to something congenial with man's make-up and gives rise to an obvious expectancy. Otherwise we should not be able to discern that Christ is the word of God for us. Against many Roman Catholic thinkers, both ancient and modern, Fr Trethowan finds arguments for God's existence which take no account of man's direct experience of God's presence, to and actively within him altogether inadequate. "It is impossible to conclude that God must exist in the absence of any apprehension of him, any direct contact."

The first half of the book is concerned, broadly speaking, with the relation of the philosopher's God to the God of religion; Fr Trethowan rightly attacks the fashionable view that they have nothing to do with one another. The second half is concerned more specifically with the Christian mystery, and its application to the renewal of human life. The final section, which treats of the relation between the Christian faith and the experiences of the mystic, is particularly timely now that so many are taking refuge in mysticism from the increasing strain and absurdity of a world dominated by Mammon. Mysticism, according to Fr Trethowan, is everyone's business unless we can with plausibility rule it out as a pathological state—which we have no adequate reason for doing.

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The rising planometricians of Moscow

MICHAEL ELLMAN:

Soviet Planning Today
Proposals for an Optimally Functioning Economic System.
212pp. Cambridge University Press. Paperback, £1.40.

Most commentators on the Soviet economic scene failed to remark the great importance attached by Brezhnev, at the Twenty-Fourth Party Congress, in March, 1971, to the establishment of "automatised systems of planning and control" in different sectors of the economy, which would be linked by a nationwide unified computer information system for planning purposes. This scheme for "optimal planning" was initiated by the mathematical economists and cyberneticians, usually known for short as the "planometricians", and first received official approval in 1963. It fell somewhat out of favour, however, after the economic reform of 1965, which aimed to increase the powers of industrial enterprises and the influence of price and profit over their behaviour, but avoided the kind of fundamental rethinking about the economic system on which the planometricians were insisting.

Now that the 1965 reform has more or less ground to a halt the revival of the influence of mathematical methods of optimal planning is intended by the Soviet leadership to restore the momentum of the drive for economic efficiency. Together with the increased emphasis on consumer goods, the substantial efforts to keep armament expenditure down through improved international relations, and official support for an increased rate of growth of expenditure on fundamental research, as well as on experimental

development and innovation, it forms part of Brezhnev's 1971 package-deal with which he evidently hopes to hold back pressures for more far-reaching economic reform and keep the dangerous ideas of market socialism in retreat. It is significant that in its present programme the Politburo has entrusted the management of the introduction of the computer information network not to the conservative Central Statistical Administration but to the powerful State Committee for Science and Technology, which has already received much encouragement from the decision to step up expenditure on research and development.

In these circumstances Michael Ellman's book is timely, for he sets himself the ambitious task of relating the complicated story of the rise of the planometricians in the Soviet Union, of assessing their achievements up to November, 1970, and of critically analysing the viability of their future programme. These tasks he accomplishes unevenly. He does not distinguish sufficiently between the sub-schools among the economic reformers. The important differences in approach between the Central Mathematical Economics Institute (TsEMi) in Moscow, the Institute of Cybernetics in Kiev, and the automation experts headed by Academician Kantorovich, the Soviet mathematician who discovered linear programming (the basic technique in optimization), are treated as if they broadly corresponded to the views of TsEMi, which therefore wrongly appears, in part of Mr Ellman's narrative, as firmly supporting the 1965 economic reform.

In this context, Mr Ellman gives the mistaken impression that the failure of the reform in itself shows that TsEMi and the other planometricians cannot make much contribution to the transformation of the economic mechanism. Nevertheless, he is on the whole persuasive in demonstrating their weaknesses; their concentration on questions of efficient allocation of resources, their neglect of problems of growth, their treatment of technical innovation as exogenous to the planning system, and above all their refusal to become involved in questioning the objectives of economic policy laid down by the party leaders. As a result of this narrowness of approach, he argues, optimal planning may be expected to assist the more efficient operation of the existing system but not to provide Soviet society with a new economic mechanism.

The planmetricians in TsEMi are thus not quite technocrats, for they have placed their technology at the service of the present oligarchy. But the optimal planners hope that

the Soviet political system will become a technocracy by a kind of osmosis, in the course of which the present political leaders, or their successors, will acquire the necessary mathematical expertise required by the rational modern manager of affairs (after all, even the present members of the Politburo are nearly all engineers by training). In the meantime, in the atmosphere of political caution following the Czechoslovak crisis of 1968, the optimal planners have ceased to emphasize their initial conviction, to which they do not still adhere in private, that fundamental changes in planning system as well as planning methods are required before a radical improvement in economic efficiency can be achieved. But even their present relatively modest activities are exerting an important influence on the ways of thinking of official circles.

It will be clear from what has already been said that *Soviet Planning Today* is not a book merely for the economist. It will be of great interest to all students of political

change in communist countries, though they may need to consult numerous pages of diagrams and statistics. Mr Ellman cannot finally settle into little bits and pieces of these Soviet ideas which portray the Soviet Union as a model of rationality and efficiency in which pressure-groups in the planning system, and not the political leadership, are the main actors. Soviet economic issues are not frank discussions of present problems. But in the published debates among economists close to the Soviet system, there is a vigour, an intellectual argument, an intellectual honesty familiar to all Western scholars. In the past ten years, and in the last few years, the Soviet Union has been a most fertile source of ideas for the economist. It is a pity that the book is not a more complete survey of these ideas, but it is a valuable contribution to our knowledge of the Soviet system.

ECONOMIC HISTORY

Balance of trade in the Middle Ages

ROBERT-HENRI BAUTIER:

The Economic Development of the Medieval Europe
266pp including 158 illustrations.
Thames and Hudson. £2.25 (paperback, £1.25).

MARGERY KIRKBRIDE JAMES:
Studies in The Medieval Wine Trade
Edited by Elspeth M. Veale.
272pp. £4.

M. COLVIN (Editor):
Building Accounts Of King Henry III
472pp. £7.
Clarendon Press: Oxford University Press.

Medieval economic history is not normally accounted a best-selling subject. But Robert-Henri Bautier has written a summary survey which would widen its appeal: an up-to-date outline of interest to both general and specialist readers, and a valuable addition to the shelves of English school libraries. Clear in exposition, packed with vivid detail and ably illustrated (with everything but maps), it is also enlivened throughout with original facts and ideas on the whole course, chronology and geography, of medieval economic growth.

In chronology, Professor Bautier follows basically the familiar division—into an early, "classical," and a later Middle Age—marked successively by economic regression (to c. 1000), expansion (1000-1350) and crisis (1350-1450), followed by recovery. But by a closer attention than usual to regional developments he is led to propose numerous modifications which bring new life and variety to the conventional scheme. In the early Middle Ages, for example, he detects an "ill-understood" seventh-century "renaissance" originating in the Mediterranean but which benefited not only the whole of the West.

Proceeding then to the "Carolingian renaissance" he seeks to correct the "careless cataloguing" of earlier historians, starting with Henri Pirenne, and their neglect of local differences which has caused them, in his view, to overstate its lasting effect: the tenth century was the darkest century for most of Europe.

The subsequent revival which transformed Europe Professor Bautier therefore sees as appearing first in Germany, the country least disturbed by tenth-century disorder, and earlier in England than in France or even possibly Italy. For Italy he rewrites the view that recovery was stimulated principally by the Crusades. Whatever the merit of these—and other—geographical distinctions, which are stressed throughout the book, they enable the author not only to brighten his narrative with copious local detail but to interrelate general and local

history in one connected argument and discussion of common European trends: in population, land, trade and technology.

The device does not always succeed or produce a balanced treatment. The most important regional change—the emergence of Northern Europe—is insufficiently emphasized. At the same time certain general developments in agriculture, particularly as handled in too exclusively national terms. At one point regions are even typed anachronistically by reference not to agriculture but to trade: while "the French were primarily farmers" the "Germans were above all merchants", "the Flemings textile manufacturers", "the Italians sailors and merchants". This caricature reflects a bias towards trade which pervades the whole work. Supported by the author's own research, this bias provides some of the best pages and most original ideas—including a suggestion that Europe's balance of trade with the East was favourable in the Middle Ages. But the overall effect may be to exaggerate commercial influences—in a society preponderantly agrarian—both on social structure and on economic conjuncture.

The late medieval depression, for example, on which Professor Bautier has many new things to say; he derives first from a crisis of overproduction; and for one of its principal features—a widespread

shift from corn to other branches of farming, usually explained by falling population—he proposes also a commercial cause: an expansion in the grain trade, based on certain export areas, which permitted commercial specialization in different products elsewhere. But this hypothesis overlooks the frequent reversion to grain, when population revived, as well as the early progress of some commercial farming before population fell. One such case was the Gascon wine trade, briefly discussed in *The Economic Development of Medieval Europe*, but now comprehensively studied, from a variety of viewpoints, in the collection of new and previously published *Studies in The Medieval Wine Trade* by the late Margery James. Well advanced by 1300, this trade, she explains, was passing its peak by 1340; and the influences upon it were more political than economic.

But these are minor matters. More important is another question, raised, if only indirectly, by H. M. Colvin's faultless bilingual edition of Henry III's building accounts for Dover Castle, Winchester Castle and Westminster Abbey. These are exceptional documents, unique in date and character, and especially valuable for the economic historian. The medieval building industry remains a neglected subject. For this reason, possibly, Professor Bautier barely mentions it. The omission however is something more than an oversight of fact. With agriculture, building

has been described as one of the primary initiators of medieval economic growth. It introduces, therefore, problems of general causation; and on these, unfortunately, Professor Bautier has relatively little to say. He excels in precise description and analysis; with the deeper causes and character of medieval development he is not much concerned: a dimension is then left out.

In particular, for all Professor Bautier's emphasis on trade, industry and early forms of capitalism, he offers no hint of the fact, now generally admitted, that the economy of Western Europe was already becoming different in kind from all previous or contemporary economic systems: that if Europe became the first society to industrialize, the remote causes have to be sought in the Middle Ages—whether specifically in economic changes (advances in economic organization, technology, business technique), or, as more commonly thought, in social and political arrangements, altered values, which made such changes possible. At best, all this is merely implied by Professor Bautier, as when he says that the fifteenth century shares with the nineteenth the privilege of having provided civilisation with an impressive series of technical achievements which gradually revolutionised the economy. In a work devoted to "economic development", and one so brilliantly conceived, something more could have been exposed.

A. W. Smith's book, originally published in 1963, reappears with additions under the editorship of his widow and William Stearn.

The format is of course much smaller, but the type remains legible, and the colour plates, no longer on heavy nit paper, are at times less sharp. Peter Lasco's *The Kingdom of the Franks* is the third chapter from *The Dark Ages* to reappear in this new format. The previous two were David Wilson's *The Vikings and their Origins* and Charles Thomas's *Britain and Ireland*. It is accompanied by the first two from *The Flowering of the Middle Ages*—Christopher Brooke's *The Structure of Medieval Society* and John Harvey's *The Master Builders*.

Literature and Criticism
LA CHUR, TAGE and MOERGENS, HARMUD. *The Murder Book*. Translated by Roy Duffell. 191pp. Allen and Unwin. £3.25.

The text here is secondary to the illustrations, which constitute a visual history of the origin and progress of the detective story chiefly in Britain and America, though there are also examples of it from the Far East, France and Scandinavia. In a collection of coloured and black-and-white pictures which should fascinate connoisseurs of crime fiction, the development of the detective story is traced from Poe through Dickens, Wilkie Collins and Conan Doyle, in the bestseller of the pre-war years and to the most successful practitioners of today. This entertaining book originally appeared in Denmark.

Local History
BARRATT, D. M. (Editor). *Ecclesiastical Terriers of Worlewickshire Parishes*. Volume II: Parishes 10 to W. 251pp. Oxford University Press for The Dugdale Society. £4.50.

The volume completes publication of the ecclesiastical terriers for south Worlewickshire, the first part of which appeared in 1955. They date from 1585 to the early eighteenth century. Answers by the parish clergy to the questions circulated to them in the former year, previous to the diocesan visitation, have luckily survived, and it is with these that D. M. Barratt concerns herself in her introduction. Among other questions, the Elizabethan clergyman was asked whether a copy of the Bishops' Bible was in the church, about his own status as a parson, and for particulars of the patron and presentation to the living.

For most amateur gardeners the vernacular names of their plants come more readily to the tongue than the botanical ones. So the last section of this useful dictionary will be first consulted, where the plants are listed under names in common use, followed by their botanical names. The reader can then turn back to the main body of the book with its alphabetical arrangement of plants under their correct common names, and an explanation of the origins of the names. The late

Modernization in Iran

JULIAN BHARIER:

Economic Development in Iran 1900-1970
314pp. Oxford University Press. £3.75.

In 1900 Iran had a 90 per cent agricultural economy. The Shah's government took only 2 per cent of GNP. Oil had not yet been found, but the Shah, to raise money and, as Julian Bhariar charitably adds, to encourage economic development, had sold foreigner extensive concessions and pledged his customs revenues in security for loans. Foreign trade was in deficit, as were many of its practitioners. "The Persian trade", says one historian, "was for fools, fly-by-nighters, gamblers or Caucasians and Persians."

By 1970 the population had more than tripled and less than 60 per cent of it now lived on the land. GNP, now 26 per cent from oil, was growing at 8 to 9 per cent a year, but 10 per cent of it was taken by government, who got half their revenues direct from oil companies and were thus less dependent than before on other sources; 18 per cent of the work-force was in industry and Iran was making her own motor cars and many other modern products. Illiteracy had fallen from over 95 to 65 per cent. Communications had been so improved that the economy could now be considered as a whole, and not, as in 1900, as a collection of provincial economies. The large absentee landlord, so long a dominating figure, had gone into a decline.

Not that Iran had now become a paradise, and especially not for the poorer classes or remote districts. Income may, as Dr Bhariar observes, have been less unevenly distributed than in 1900, but that is not saying much. Income taxes "reflected the difficulties of actually collecting" them, "so an army of provisions enabled landowners to avoid many of their tax commitments" and there was "a general pattern towards the lighter treatment of unearned income". Urban unemployment had reached 10 per cent and the state's extravagant capital-intensive projects were crowding out those which might have helped to absorb it. Child labour was still prevalent, and "in many smaller establishments conditions had remained unchanged since the turn of the century". Trade unions, under strict government control, "had no real effect in defending the interests of their members". In "showed little tendency to attain maturity", several of its parts having been "infants for 30 years or more". The balance of payments had deteriorated yearly since 1963, and Iran, which in 1945 had practically no foreign debts, was now spending 13 per cent of her foreign exchange

receipts on debt service. There were signs of renewed inflation.

Nevertheless, there had been a vast modernization since 1900 and this, apart from the native genius of the debt and diligent Persians, was due to four factors: oil, the Pahlavis, father and son, and the Cold War, which brought help from America and, less important, from the Soviet Union. It seems odd therefore at first sight that Dr Bhariar's index contains no entry for Reza Shah or his son. But then he did not intend an economic history of modern Iran. What he has done is to assemble with great care, and all the accuracy that the data permit, a mass (nearly eight-fifths) of statistics, assessed for reliability, classified into fields: human resources, growth, industry, etc. and accompanied by a running commentary. Each chapter documents one of these fields, from 1900 to 1970. There is also an illuminating final chapter, in many ways the best in the book, critically assessing the present situation and the prospects for the next decade, with the sober conclusion that Iran will not be able to keep up the pace and will have to slow down and consolidate. The whole book has an inimitable value as a work of reference and should serve as a basis for much future work.

However, Dr Bhariar's method is open to certain objections. To begin with, Iranian statistics are unreliable, which must reduce the value of research based on them. He loyally tries to defend them, but his own

lowest category of reliability—"poor"—means that a given may be wide of the truth by 10 per cent and some of his tables, among those relating to 1960, get this low mark; even the number classification "fair" margin of error of plus or minus 20 per cent. Secondly, the temptation to cover some, simply because statistics are available, and to omit others because they are not, irrespective of importance, is still the largest employment, only gets less and less, while industry, which is least and, has twenty-three. All affecting welfare, especially distribution and labour are rather under-covered. Finally, the sector-by-sector approach has its limitations: period when economic activity is determined by politics. Two wars with foreign forces were Iran, the extraordinary one including into paragraphs of Shah and his diversion of resources into prestige and power. Inspired projects run by the state, including the oil industry, which have not been published. The whole book has been excellently done. Details are very full and clear, especially for details which do not appear in the photographs. The plates are very well laid out; only one side of the paper is used. The whole gives an impression of opulence.

Aviation
BUNDLEY, JOHN F. *French Fighters of World War Two*. Volume 1. 144pp. Windsor: Hyllon Lucy. £2.00.

The aircraft dealt with in this book are the products of the 1930s; and one of the five types chosen, the Curtiss P-40, was designed in the United States. Nevertheless, they represent fighters which played a prominent part to the operations preceding the fall of France. In view of the fact that this piece of research into the exploits, their characteristics and the unstable political and industrial circumstances of their development was worth undertaking and has excellent illustrations.

Biography and Memoirs
HINSEY, ROBERT P. *Murderer Scot-Free. A Solution to the Wallace Puzzle*. 200pp. Newton Abbott: David and Charles. £2.50.

William Herbert Wallace, a Liverpool insurance salesman, was found guilty in 1931 of the murder of his wife. The Court of Criminal Appeal found that the case against him was insufficiently proved and quashed the conviction. Robert Hinsey covers the ground quite thoroughly, and brings to life the mediocre personages who figured in a case in which the lawyers on both sides and the police seem to have been at best inept; his criticisms are severe but reasoned. The author's careful sifting of the evidence and his retelling of the whole affair certainly bear out the decision of the appeal judges.

Books received

Archaeology
WHEAT, A. H. and PHILLIPS, K. M., Jr. *Corpus Vasorum Antiquorum*. 64pp plus 42 plates. Princeton University Press. London: Oxford University Press. £4.

This is the first fascicle to illustrate Greek vases in the collection at the Museum of the University of Pennsylvania. The red-figure vases are the most numerous, and of very high quality; most of the good ones have already been published. The book has been excellently done. Details are very full and clear, especially for details which do not appear in the photographs. The plates are very well laid out; only one side of the paper is used. The whole gives an impression of opulence.

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This is the first fascicle to illustrate Greek vases in the collection at the Museum of the University of Pennsylvania. The red-figure vases are the most numerous, and of very high quality; most of the good ones have already been published. The book has been excellently done. Details are very full and clear, especially for details which do not appear in the photographs. The plates are very well laid out; only one side of the paper is used. The whole gives an impression of opulence.

Aviation
BUNDLEY, JOHN F. *French Fighters of World War Two*. Volume 1. 144pp. Windsor: Hyllon Lucy. £2.00.

The aircraft dealt with in this book are the products of the 1930s; and one of the five types chosen, the Curtiss P-40, was designed in the United States. Nevertheless, they represent fighters which played a prominent part to the operations preceding the fall of France. In view of the fact that this piece of research into the exploits, their characteristics and the unstable political and industrial circumstances of their development was worth undertaking and has excellent illustrations.

Biography and Memoirs
HINSEY, ROBERT P. *Murderer Scot-Free. A Solution to the Wallace Puzzle*. 200pp. Newton Abbott: David and Charles. £2.50.

William Herbert Wallace, a Liverpool insurance salesman, was found guilty in 1931 of the murder of his wife. The Court of Criminal Appeal found that the case against him was insufficiently proved and quashed the conviction. Robert Hinsey covers the ground quite thoroughly, and brings to life the mediocre personages who figured in a case in which the lawyers on both sides and the police seem to have been at best inept; his criticisms are severe but reasoned. The author's careful sifting of the evidence and his retelling of the whole affair certainly bear out the decision of the appeal judges.

Books received

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Specialist Booksellers' Announcements

EZRA POUND
Introduction to the Economic Nature of The United States (1950) \$10.00
Gold & Work (1951) \$5.00
What is Money For? (1951) \$4.00
A Visiting Card (1952) \$4.00
Social Credit: An Impact (1951) \$4.00
America, Roosevelt, & the Causes of the Present War (1951) \$4.00
ABC of Economics (1952) \$6.00
Sterling cheques payable in London acceptable. Payments payable in Venice, preferred.
PETER RUSSELL, S. Nicolò, Lido, Venice, ITALY.

CATALOGUE DINOORF
Part I: Classical Antiquity, Part II: English Literature, mostly first editions of the 17th-18th centuries.
Now ready and true on request.
SEVIN SEVOI
50 Redcliffe St., Brixton SE1 1DT

COVENT GARDEN BOOKSHOP
50 Long Ac., London WC2E 9NG
Tel. 01-593 8121, 6145 ext. 500.
The largest stock of Modern English and American Literature and Modern First Editions in Great Britain.
Monthly Catalogues free on request. Books, all subjects bought.

CATALOGUES OF RARE AND INTERESTING BOOKS ISSUED FREE ON REQUEST
J. SHOTTON,
Bookseller,
3 New Elms, Durham City, (Tel.: 4497)

RARE BOOKS and PAMPHLETS
On political, economic, social and industrial history of the 17th-19th centuries. Bought and sold. Catalogues sent on request.
JOHN DRURY,
11 East Stockwell Street, Colchester, Essex, CO1 1BS

مكتبة من الأصول

In the year 1200, by which date Hrold was first expanding beyond the walls, though the great development of the town in the later Middle Ages was yet to come. Graham Farr's pamphlet is concerned with the types of vessel which the port was producing for the West Indies and other seaborne trade throughout the nineteenth century.

Military History

HARRY, JAMES J. *Famous Fighter Squadrons of the RAF*. 80pp. Windsor: Hyton Inc. £2.50. The squadrons covered by this volume are 1, 23, 29, 54 and 111, chosen not for fame or seniority but because each had a unique spell of duty at some stage in its history. An opportunity is thus afforded to record the principal activities of these squadrons and to show in detail the aircraft with which they were equipped, the bases they used and the officers who commanded them, all with precise dates. The pictures (some in colour) are well reproduced.

Poetry

KOYNER, ARNOLD and SMITH, NOLLY. *Scholar Poems*. Abba Koyner translated by Shirley Kaufman and Nolly Smith. Nelly Sachs translated by Michael Hamburger. Ruth and Matthew Mead and Michael Rohat. 123pp. Penguin. Paperback, 30p.

This new addition to the "Penguin Modern European Poets" is excellent value at 30p. It juxtaposes translations from the work of a relatively little known Israeli poet, of European extraction but writing in Hebrew, with translations from the work of Nelly Sachs, a German-Jewish poet whose world stature has been acknowledged by the award of a Nobel Prize. Stephen Spender contributes an enlightening introduction which analyses the Jewish traditions which two poets have in common, the implications of the subject matter of their poems share (the murder of European Jews by the Nazis), and the different ways in which they solved the problem of writing poetry after Auschwitz without "decorating the

slaughterhouse with geraniums". The translations, particularly those by Michael Hamburger read very well.

Sociology

FAVY, LAMBERT and MAPES, ROY. *The Sociology of Planning*. A Study of Social Activity on New Housing Estates. 161pp. Baisford. £4.

Though the title is misleading, the subtitle accurately defines the contents of this report on a limited piece of sociological research. It is undertaken to show how the design of private housing estates affects social interaction between housewives. What it does show is that social exchanges resulted from demographic factors and occurred despite the arrangement of the houses. In other words "planning variables failed to influence the mean level of activity-deviance on the eight estates examined". But then the estates chosen were feeble examples of the spec. builder's art. The implications for planning policy do not follow logically from the findings and the

tips offered to estate designers are of the kind that any first-year planning student unversed in sociometric mystique could have devised. Since the authors seem predisposed towards at least a degree of physical determinism it would have been sensible to include in the study at least one housing estate designed by an architect with a social conscience.

Technology

HAWKES, NIGEL. *The Computer Revolution*. 216pp. Thames and Hudson. £2.25 paperback, £1.25. Here is another book which explains the workings, history and achievements of computers to those with little or no knowledge of the subject. The idea is a good one but it remains to be seen just how many such books can survive in a competitive market. Nigel Hawkes' presentation is satisfactory and the book is well produced with many excellent illustrations. It can be understood by anyone with a modicum of scientific education. Interesting in its content, it is useful in its contribution to the arguments against the misuse of the computer.

War

STEINHOFF, LOUANNES. *The War in Sicily*. Translated by Betty Ross. 261pp. Deutsch. £2.95.

This study of the work of a fighter group, charged with the defence of Sicily in 1943, shows the conviction of the defeat and the role of the men and how resentment at the attempt to lay responsibility for their failure on them joined with the determination to make their own contribution to the defence of the island. Steinhoff fought in the Italian campaign, in Russia and in Africa, making a final desperate escape with his aircraft from the Reich in a position to account inevitably to disaster. Steinhoff's explanation of the defeat is accepted. The author makes the resources to provide for the air warfare as well as for the policy. His picture of the situation, even as early as 1943, is convincing.

VACANT APPOINTMENTS AND PUBLIC NOTICES &c

Librarians

LONDON BOROUGH OF BARNET

Applications are invited for the post of CHIEF LIBRARIAN. The holder will be responsible for the management of the library service, including the provision of books, journals, and other materials, and the supervision of staff. The post is full-time, permanent, and requires a degree in Library Studies or equivalent experience. Salary: £11,500 to £12,500 per annum. Applications should be sent to the Borough Librarian, Barnet, Herts. by 28th February 1972.

LONDON BOROUGH OF BEXLEY

Applications are invited for the post of CHIEF LIBRARIAN. The holder will be responsible for the management of the library service, including the provision of books, journals, and other materials, and the supervision of staff. The post is full-time, permanent, and requires a degree in Library Studies or equivalent experience. Salary: £11,500 to £12,500 per annum. Applications should be sent to the Borough Librarian, Bexley, Kent. by 28th February 1972.

CHESHIRE EDUCATION COMMITTEE

Applications are invited for the post of CHIEF LIBRARIAN. The holder will be responsible for the management of the library service, including the provision of books, journals, and other materials, and the supervision of staff. The post is full-time, permanent, and requires a degree in Library Studies or equivalent experience. Salary: £11,500 to £12,500 per annum. Applications should be sent to the Education Committee, Cheshire, by 28th February 1972.

CHARTERED INSURANCE INSTITUTE

Applications are invited for the post of CHIEF LIBRARIAN. The holder will be responsible for the management of the library service, including the provision of books, journals, and other materials, and the supervision of staff. The post is full-time, permanent, and requires a degree in Library Studies or equivalent experience. Salary: £11,500 to £12,500 per annum. Applications should be sent to the Chartered Insurance Institute, London, by 28th February 1972.

BOROUGH OF CASTLEFORD

Applications are invited for the post of CHIEF LIBRARIAN. The holder will be responsible for the management of the library service, including the provision of books, journals, and other materials, and the supervision of staff. The post is full-time, permanent, and requires a degree in Library Studies or equivalent experience. Salary: £11,500 to £12,500 per annum. Applications should be sent to the Borough of Castleford, by 28th February 1972.

BENTONSHIRE COUNTY COUNCIL

Applications are invited for the post of CHIEF LIBRARIAN. The holder will be responsible for the management of the library service, including the provision of books, journals, and other materials, and the supervision of staff. The post is full-time, permanent, and requires a degree in Library Studies or equivalent experience. Salary: £11,500 to £12,500 per annum. Applications should be sent to the Bentonshire County Council, by 28th February 1972.

LONDON BOROUGH OF HILLINGDON

Applications are invited for the post of CHIEF LIBRARIAN. The holder will be responsible for the management of the library service, including the provision of books, journals, and other materials, and the supervision of staff. The post is full-time, permanent, and requires a degree in Library Studies or equivalent experience. Salary: £11,500 to £12,500 per annum. Applications should be sent to the Borough Librarian, Hillingdon, by 28th February 1972.

UNIVERSITY OF LONDON

Applications are invited for the post of CHIEF LIBRARIAN. The holder will be responsible for the management of the library service, including the provision of books, journals, and other materials, and the supervision of staff. The post is full-time, permanent, and requires a degree in Library Studies or equivalent experience. Salary: £11,500 to £12,500 per annum. Applications should be sent to the University of London, by 28th February 1972.

MANCHESTER REGIONAL HOSPITAL BOARD

Applications are invited for the post of CHIEF LIBRARIAN. The holder will be responsible for the management of the library service, including the provision of books, journals, and other materials, and the supervision of staff. The post is full-time, permanent, and requires a degree in Library Studies or equivalent experience. Salary: £11,500 to £12,500 per annum. Applications should be sent to the Manchester Regional Hospital Board, by 28th February 1972.

LONDON BOROUGH OF RICHMOND UPON THAMES

Applications are invited for the post of CHIEF LIBRARIAN. The holder will be responsible for the management of the library service, including the provision of books, journals, and other materials, and the supervision of staff. The post is full-time, permanent, and requires a degree in Library Studies or equivalent experience. Salary: £11,500 to £12,500 per annum. Applications should be sent to the Borough Librarian, Richmond, by 28th February 1972.

LONDON ARCHITECTURAL PRACTICE

Applications are invited for the post of CHIEF LIBRARIAN. The holder will be responsible for the management of the library service, including the provision of books, journals, and other materials, and the supervision of staff. The post is full-time, permanent, and requires a degree in Library Studies or equivalent experience. Salary: £11,500 to £12,500 per annum. Applications should be sent to the London Architectural Practice, by 28th February 1972.

SCOTTISH CENTRAL LIBRARY

Applications are invited for the post of CHIEF LIBRARIAN. The holder will be responsible for the management of the library service, including the provision of books, journals, and other materials, and the supervision of staff. The post is full-time, permanent, and requires a degree in Library Studies or equivalent experience. Salary: £11,500 to £12,500 per annum. Applications should be sent to the Scottish Central Library, by 28th February 1972.

WEST SUSSEX EDUCATION COMMITTEE

Applications are invited for the post of CHIEF LIBRARIAN. The holder will be responsible for the management of the library service, including the provision of books, journals, and other materials, and the supervision of staff. The post is full-time, permanent, and requires a degree in Library Studies or equivalent experience. Salary: £11,500 to £12,500 per annum. Applications should be sent to the West Sussex Education Committee, by 28th February 1972.

CHARTERED LIBRARIAN

Applications are invited for the post of CHIEF LIBRARIAN. The holder will be responsible for the management of the library service, including the provision of books, journals, and other materials, and the supervision of staff. The post is full-time, permanent, and requires a degree in Library Studies or equivalent experience. Salary: £11,500 to £12,500 per annum. Applications should be sent to the Chartered Librarian, by 28th February 1972.

GLoucestershire COUNTY COUNCIL

Applications are invited for the post of CHIEF LIBRARIAN. The holder will be responsible for the management of the library service, including the provision of books, journals, and other materials, and the supervision of staff. The post is full-time, permanent, and requires a degree in Library Studies or equivalent experience. Salary: £11,500 to £12,500 per annum. Applications should be sent to the Gloucestershire County Council, by 28th February 1972.

SCHOOLS OF KING EDWARD THE SIXTH

Applications are invited for the post of CHIEF LIBRARIAN. The holder will be responsible for the management of the library service, including the provision of books, journals, and other materials, and the supervision of staff. The post is full-time, permanent, and requires a degree in Library Studies or equivalent experience. Salary: £11,500 to £12,500 per annum. Applications should be sent to the Schools of King Edward the Sixth, by 28th February 1972.

BOROUGH OF MARGATE

Applications are invited for the post of CHIEF LIBRARIAN. The holder will be responsible for the management of the library service, including the provision of books, journals, and other materials, and the supervision of staff. The post is full-time, permanent, and requires a degree in Library Studies or equivalent experience. Salary: £11,500 to £12,500 per annum. Applications should be sent to the Borough of Margate, by 28th February 1972.

NORTH RIDING COUNTY COUNCIL

Applications are invited for the post of CHIEF LIBRARIAN. The holder will be responsible for the management of the library service, including the provision of books, journals, and other materials, and the supervision of staff. The post is full-time, permanent, and requires a degree in Library Studies or equivalent experience. Salary: £11,500 to £12,500 per annum. Applications should be sent to the North Riding County Council, by 28th February 1972.

ROSS AND CROMARTY

Applications are invited for the post of CHIEF LIBRARIAN. The holder will be responsible for the management of the library service, including the provision of books, journals, and other materials, and the supervision of staff. The post is full-time, permanent, and requires a degree in Library Studies or equivalent experience. Salary: £11,500 to £12,500 per annum. Applications should be sent to the Ross and Cromarty, by 28th February 1972.

STIRLING

Applications are invited for the post of CHIEF LIBRARIAN. The holder will be responsible for the management of the library service, including the provision of books, journals, and other materials, and the supervision of staff. The post is full-time, permanent, and requires a degree in Library Studies or equivalent experience. Salary: £11,500 to £12,500 per annum. Applications should be sent to the Stirling, by 28th February 1972.

NORTH WALES

Applications are invited for the post of CHIEF LIBRARIAN. The holder will be responsible for the management of the library service, including the provision of books, journals, and other materials, and the supervision of staff. The post is full-time, permanent, and requires a degree in Library Studies or equivalent experience. Salary: £11,500 to £12,500 per annum. Applications should be sent to the North Wales, by 28th February 1972.

COUNTY COUNCIL OF THE COUNTY OF STIRLING

Applications are invited for the post of CHIEF LIBRARIAN. The holder will be responsible for the management of the library service, including the provision of books, journals, and other materials, and the supervision of staff. The post is full-time, permanent, and requires a degree in Library Studies or equivalent experience. Salary: £11,500 to £12,500 per annum. Applications should be sent to the County Council of the County of Stirling, by 28th February 1972.

Other Vacant Appointments

Applications are invited for the post of CHIEF LIBRARIAN. The holder will be responsible for the management of the library service, including the provision of books, journals, and other materials, and the supervision of staff. The post is full-time, permanent, and requires a degree in Library Studies or equivalent experience. Salary: £11,500 to £12,500 per annum. Applications should be sent to the Other Vacant Appointments, by 28th February 1972.

NATIONAL FILM ARCHIVE

Applications are invited for the post of CHIEF LIBRARIAN. The holder will be responsible for the management of the library service, including the provision of books, journals, and other materials, and the supervision of staff. The post is full-time, permanent, and requires a degree in Library Studies or equivalent experience. Salary: £11,500 to £12,500 per annum. Applications should be sent to the National Film Archive, by 28th February 1972.

NATIONAL LIBRARY OF SCOTLAND

Applications are invited for the post of CHIEF LIBRARIAN. The holder will be responsible for the management of the library service, including the provision of books, journals, and other materials, and the supervision of staff. The post is full-time, permanent, and requires a degree in Library Studies or equivalent experience. Salary: £11,500 to £12,500 per annum. Applications should be sent to the National Library of Scotland, by 28th February 1972.

UNIVERSITY OF LIVERPOOL

Applications are invited for the post of CHIEF LIBRARIAN. The holder will be responsible for the management of the library service, including the provision of books, journals, and other materials, and the supervision of staff. The post is full-time, permanent, and requires a degree in Library Studies or equivalent experience. Salary: £11,500 to £12,500 per annum. Applications should be sent to the University of Liverpool, by 28th February 1972.

NIGERIA

Applications are invited for the post of CHIEF LIBRARIAN. The holder will be responsible for the management of the library service, including the provision of books, journals, and other materials, and the supervision of staff. The post is full-time, permanent, and requires a degree in Library Studies or equivalent experience. Salary: £11,500 to £12,500 per annum. Applications should be sent to the Nigeria, by 28th February 1972.

Public and University Appointments

Applications are invited for the post of CHIEF LIBRARIAN. The holder will be responsible for the management of the library service, including the provision of books, journals, and other materials, and the supervision of staff. The post is full-time, permanent, and requires a degree in Library Studies or equivalent experience. Salary: £11,500 to £12,500 per annum. Applications should be sent to the Public and University Appointments, by 28th February 1972.

ASSISTANT LIBRARIAN

Applications are invited for the post of CHIEF LIBRARIAN. The holder will be responsible for the management of the library service, including the provision of books, journals, and other materials, and the supervision of staff. The post is full-time, permanent, and requires a degree in Library Studies or equivalent experience. Salary: £11,500 to £12,500 per annum. Applications should be sent to the Assistant Librarian, by 28th February 1972.

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House of Commons Library Honours Graduates for research work

PARLIAMENTARY DIVISION: vacancy in the General Library for work which will include the collection and arrangement of source material and the provision of information directly to Members of Parliament.

Candidates must have a first or second class honours or post-graduate degree. Previous relevant experience in knowledge of special library methods and organisation, and ability to work under pressure, are desirable.

RESEARCH DIVISION: this vacancy, in the Economic Affairs Section, involves the provision of specialist information and research assistance to Members and to Select Committees.

Candidates must have a degree with first or second class honours in which economics is a principal component or an appropriate post-graduate degree. A knowledge of statistics is degree standard will be an advantage. Final year students may apply.

AGE: Senior Library Clerk, at least 20 and under 33. Assistant Library Clerk, normally under 20.

SALARY: Applicants will be on Senior Library Clerk (£2,602-£4,310) or as Assistant Library Clerk (£1,435-£2,325) depending on age, qualifications and experience. Starting salary may be above minimum of initial scale. Night duty allowance of up to £395 per annum is available. Promotion prospects, Non-contributory pension.

For full details and an application form (to be returned by 3 March 1972) write to Civil Service Commission, Atlantic Link, Staines, Middx. or telephone LANSBURY 2022 ext. 500 or LONDON 01-535 1606 (4 hours "Answerline" service), quoting 9/7827.

For full details and an application form (to be returned by 3 March 1972) write to Civil Service Commission, Atlantic Link, Staines, Middx. or telephone LANSBURY 2022 ext. 500 or LONDON 01-535 1606 (4 hours "Answerline" service), quoting 9/7827.

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VACANT APPOINTMENTS AND PUBLIC NOTICES &c

OSLO (NORWAY) The University Readership in English

Applications are invited for the post of READER in ENGLISH LANGUAGE. The holder will be required to show that he has the necessary academic qualifications, including work in the field of modern English language.

Full details of teaching duties and responsibilities involved may be obtained on application to the University Director, University of Oslo.

Salary: after deduction for superannuation fund, is 76,320 crowns (approximately £4,500). Applications, together with all necessary details of qualifications and teaching experience and a list of admissible works of research and/or scholarship, should be sent to the University Director, Blindern, Oslo 3, before 30th April, 1972. Applicants must furthermore, not later than 30th May 1972, submit to the Secretary, Historisk-filosofisk Fakultet, Universitetet i Oslo, five complete sets of their admissible works of research and/or scholarship, a list in sextuplicate of their work, including information of place of publication, and five copies of their application, together with relevant enclosures.

Work in hand at the time of the expiry date for applications may be submitted three months after such date, provided the applicant has stated his intention of so doing on submitting his work.

The successful candidate will be asked to produce a certificate of health prior to confirmation of his appointment.

The Library Association Assistant Secretary

Applications are invited for this post which is in the Deputy Secretary's Office. The holder will be responsible for the day-to-day running of the Association's secretariat, including the preparation of reports, minutes, and correspondence, and the supervision of staff.

Candidates should have a recognized qualification in librarianship or information science, or an equivalent qualification in management or administration. They must have had practical experience in a secretarial or administrative capacity, and have an interest in their management and staff.

Salary according to qualifications and experience, on a scale rising to £2,876 p.a. Further particulars from the Secretary, The Library Association, 7 Ridgmont Street, London WC1B 7AE, to whom applications accompanied by the names and addresses of two referees should be delivered by 1st March, 1972.

BOROUGH OF PORT TALBOT PUBLIC LIBRARIES VACANCY FOR CATALOGUER/CLASSIFIER

Applications are invited from Chartered Librarians with suitable experience for the above post at the Central Library, Port Talbot. The post is graded within Grade A.1. IV (1955-57, 199) at a commensurate salary in accordance with age and experience.

The Section will consist of an Assistant Cataloguer and a typist and the section is responsible for receiving and issuing books, etc. Since a good deal of the work involves Welsh it is essential that applicants are able to understand and speak Welsh.

Application forms may be obtained from the undersigned and should be returned to him by Wednesday, 22nd February, 1972.

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